



CBS SPECIAL PRODUCTS
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BYRDS

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 Issue 1, Spring 95.

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Hello, This is my first issue of the BYRDS Farther Along newsletter. I hope this magazine will be a mouthpiece for BYRDS fans everywhere.

I know there are a lot of BYRDS fans out there that have a greater knowledge of the BYRDS history and recordings than I do. I hope you will contribute your information for future issues of this newsletter. My girlfriend Chris and I will do our best to put out three newsletters a year.

1985 seems to be a busy year for former BYRDS members. Gene Clark's last solo album "Firebird" on Takoma records is fantastic. He is touring with former BYRDS Michael Clark, Skip Battin, and John York. Other musicians on that tour are: Sneaky Pete Kleinow, Rick Roberts, Rick Danko, Jim Goddall, Blondie Chaplin, and Greg Harris. They are touring under the name of The Flying Burrito Brothers 20th Anniversary Tribute to the BYRDS. They were playing in the Cleveland, Vermont, New York, and Detroit areas in early 85.

Speaking of the Burrito Brothers, I would like to correspond with someone who can fill me in, on who has been in the band the last few years.

Chris Hillman also is busy in 1985. His last album 'Desert Rose' on Stoney Plain Records (Canada), Sugar Hill (U.S.), is more country flavoured than any previous solo effort. He is touring as a duo with none other than Roger McGuinn. As of March 1985 they were playing around the New Jersey area. Roger is due for an album release. Lets' hope he gets on a label.

David Crosby meanwhile seems to be unable or unwilling to keep himself out of trouble. Last I heard he was arrested for breaking a court order.

BYRDMAN RAPS.

The Byrds have been busy. Now back on a hectic tour schedule after completing final recording and mixing sessions for their just released album called, strangely enough, "(Untitled)," Byrdman Roger McGuinn speaks to our interviewer.

How did you come up with the title "(Untitled)?"

We didn't. Actually it was a mistake. Somebody from Columbia called up our manager Billy James and asked him what the title was. He told them it was "as yet untitled" and so they went ahead and printed that. Before that we were considering "McGuinn, White, Parsons and Battin"—but that would probably be misinterpreted.



How is it different from your other albums?

Well, it's a double album, but it doesn't cost twice as much—which is wonderful. We needed four sides because we had a lot of material. We've been wanting to do a live

album for some time now, so the first two sides we took from two concerts we recorded in New York. We intercut between them to get the best of both and cut it tight so there's no dead space. The interesting thing is the "Eight Miles High" occupies one whole side.

The first Byrds jam?

Well, yeah. There's a token verse just so you know that it's "Eight Miles High" and then it just goes. It's built on a skeleton like any jazz break, but the licks are always different. We get off on it, it's fun. Besides, I get to take a break in the middle when Skip and Gene do their thing.



I heard that some of the songs are from a play you're writing?

Not exactly. This is what happened. About two years ago, Jacques Levy, who did "Oh! Calcutta" caught me at the Fillmore and asked me if I wanted to score an adaptation of Ibsen's "Peer Gynt" which he was writing. And I figured that I had nothing to lose except my reputation as a Broadway musical writer so I said "yes."

We wrote over twenty songs, and four of them are on the new album. There's "Lover Of The Bayou" from the live album and "Chestnut Mare," "Just A Season" and "All The Things" from the studio.

What kind of a reaction do you expect the album to get?

I got a hunch that it's going to be a monster. Maybe I shouldn't say that. I'm knocking on wood. (Knocks). You can't even find wood anymore—it's all plastic. But the fact is that the album is a double album that doesn't have any compromises. You know what I mean? There's no cornflakes in the hamburger. It's all meat.



By the way, Roger, I heard that Steve Stills was about to join The Byrds soon.

Well, I don't know where you heard that, because we wouldn't accept him on the grounds that he was kicked out of several boarding schools and his record isn't good enough for us.



ROGER MCGUINN

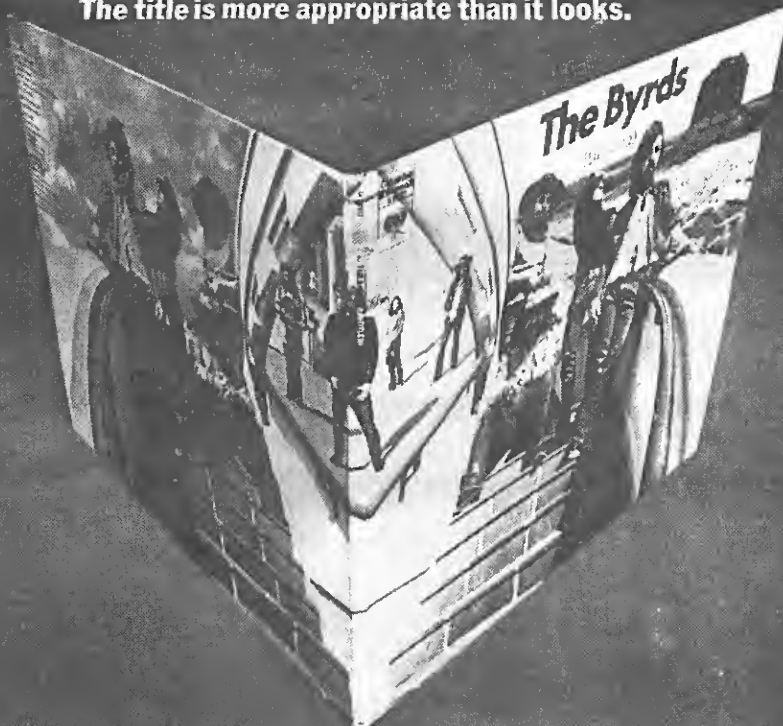
Side 1 (Concert)
 Lover Of The Bayou
 Positively 4th Street
 Nashville West
 So You Want To Be
 A Rock 'N Roll Star
 Mr. Tambourine Man
 Mr. Spaceman

Side 2 (Concert)
 Eight Miles High

Side 3
 Chestnut Mare
 Truck Stop Girl
 All The Things
 Yesterday's Train
 Hungry Planet

Side 4
 Just A Season
 Take A Whiff (On Me)
 You All Look Alike
 Well Come Back Home

The title is more appropriate than it looks.



White, Parsons, Battin & McGuinn:
 The Byrds On Columbia Records and Tapes

A Specially Priced
 2-Record Set

On the bootleg front, the BYRDS 'Goin' Jack' was released much to my happiness. Side 1 has the legendary line up of Parsons, Dillard, Hillman, Kelley, and McGuinn. This was recorded at the Piper Club in Rome, May 2, 1968. The cover says that Carlos Bernal plays guitar on that night. It is my understanding that he did not play guitar with the Byrds until they played South Africa, when Parsons would not go. But I could be wrong. Also interesting is the sound of Doug Dillard's Rickenbacker Electric Banjo, and the unusual jazz drumming of Kevin Kelley.

Side 2 has the McGuinn, Parsons, York, White, Byrds less than a year later playing at the Boston Tea Party, Feb. 22, 1969. This edition of the BYRDS was the beginning of the strongest live sounding Byrds. Here in their early stages, the songs sound great. The album in good mono, is a must for all BYRDS fans.

Dillard's Dubious Solidbody



WHEN TWENTY-FIRST CENTURY scholars begin assembling the folk-rock exhibit in the Museum Of Pre-Millennium American Music, one of the instrumental dinosaurs they'll want to include is Doug Dillard's solidbody banjo.

The Rickenbacker company scored a coup in the mid '60s when both the Beatles and the Byrds used Rickenbacker electric 12 string guitars on a number of hit records. Looking for new worlds to conquer as folk rock began legitimizing instruments beyond the standard guitars/bass/drums format, Rickenbacker sought to capitalize on Doug Dillard's brief association with the Byrds. When he left with the band on its 1968 tour of Europe, he had with him a new Rickenbacker solidbody banjo.

"I think it's the only one that was ever made," he says. "I played both acoustic banjo and the solidbody on the tour. I still have the Rickenbacker. It's just solid wood, with a white piece of plastic on the front where the head would be. The instrument's double necked, tailpiece, and stereo tone and volume controls are identical to those Rickenbacker used on its guitars."

Unfortunately, the solidbody banjo proved to be an idea whose time hadn't come. Mainly because it didn't deliver what it seemed to promise. "Actually," says Doug, "it didn't sound much like a banjo. It sounded like a guitar being played like a banjo."

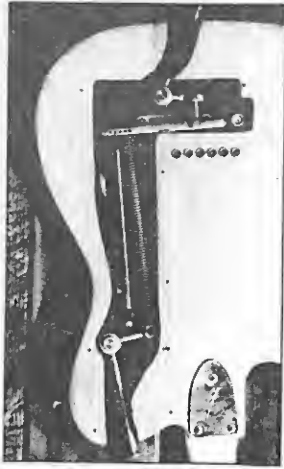
And when Dillard left the Byrds, the Rickenbacker banjo went into into the closet.

Gene Clark appears on the Long Ryders 'Native Sons' album. He sings background vocals on the cut Ivory Tower. It is a hauntingly beautiful song with the jangle of a Rickenbacker 12 string throughout. I saw the Long Ryders show in Ann Arbor, Michigan in November 1984. They were great. They are not as Byrdish sounding as some people might suggest. Sid Griffin of the Long Ryders is putting out a book on Gram Parsons which should be extremely informative. I do not know if it is released yet.

Speaking of books, there are two out on the BYRDS that every fan should have. One is TIMELESS FLIGHT by John Rogan and the other is BYRDS by Bud Scoppa. There is also an EP that was released in conjunction with the Bud Scoppa book. You may be able to still obtain them by writing to GOLDMINE BOOKSHELF, P.O. Box 187, Fraser, Michigan, 48026.

Gene Clark is also supposed to be on the new Tortones album. But, his name did not appear on the cover credits and I could not pick out his voice on the record. Then again I only listened to the album once.

STRING BENDER. The Parsons-White E String Bender is a leverage mechanism designed to be fit into Telecaster-style solid-body electric, and enables guitarists to raise the high E string one whole-step by pushing down on the instrument's body. Like the B String Bender, the E String Bender is fit into a cavity which is routed into the back of the guitar. Both types of String Benders can be installed in a single instrument. The E String Bender costs \$149.95 (installation included).



the B String Bender costs \$149.95 (installation included) if both are installed simultaneously, the total price is \$299.90. Gene Parsons, 44201 Caspar Orchard Rd., Caspar, CA 95420.

Clarence plays the prototype Parsons/White stringbender.



Please write in if you have any news. If you want to advertise records, tapes or what have you, just drop Chris and I a note. If this newsletter reaches any Byrd members, just let us know what you are doing and let me pass it on to the readers. Have a good spring. See ya, PAINTBIRD ALONG,

Two cool magazines that have had articles on the BYRDS are Ugly Things and Cutsuite. Mike Stacks of the Tell Tale Hearts band puts out Ugly Things. His address is 405 W. Washington, Suite 237, San Diego, CA, 92103. Issue 3 has a great interview with the Mr. Tambourine Man himself, Gene Clark. Each issue is \$2.00. Greg Prevost of the Chestertield Kings band puts out the Cutsuite magazine. His address is 53 Fairway Dr. Rochester, N.Y., 14612. Issue 1 has an interview with Roger McGuinn and Chris Hillman. Each issue is \$1.50.

If anyone would like to purchase some posters of the BYRDS at the Millmore in excellent shape contact; John Burns, Box 27394, San Francisco, CA, 94127. They really are beautiful and some have pictures of the band on them. Tell John that Chris and I told you about them.



the byrds farther along

Fall '85

*byrds 20th
ann. tour
update*

*the john
york story*

*gene clark
steps out
in london*

*mcguinn
in london*



20p

the byrds

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NO. 2
FALL '85

Farther along

Greetings, BYRDS fans! Chris, here, I want to thank everyone for their interest, enthusiasm and support. I was truly amazed at the incredible response we've received, especially for the first time around. I never realized how many devoted BYRDS fans there were out there. Everyone has been so helpful with their suggestions and contributions. Any feedback, positive or negative, is always appreciated. Keep up the good work!

If anyone out there would like to contribute any Byrds-related reviews of shows (recent or older) they've seen, feel free to send them to me at the above address. Also, any photocopies of news clippings (old or new) and photos would be helpful. Or, if you have any Byrds items (tapes, posters, etc.) for sale or swap, feel free to send me your name and address.

I'd like to extend my thanks to the following people:

Doug Kaye, London, England-photo on front cover & McGuinn & Clark reviews
Bill Kaffenberger, McLean, VA.
Ed Becker, Mt. Olive, ILL.
Gerard Paul Daily, Ft. Worth, Texas
Jack Cook, Toronto, Ont.
Greg Zimney, Stoney-Point, Ont.
Alan Jenkins, c/o Neil Young's Appreciation Society, Wales, U.K.
Fredda Joiner, c/o Gram Parsons' Memorial Foundation, Tampa, FLA.
Barry Ballard, Middlesex, England
Stewart Hickey, Rochester, MI.
Peter Santoro, Bayonne, N.J.
Jim Hill, Columbia, MD.
Jon Butcher, N. Plainfield, N.J.
Don Button, Emeryville, Ont.
Ron Shankland, Jefferson, WI.

The Byrds

Where are they now?

Things here in Philadelphia are great. Between New York and here, McGuinn, Hillman, York and Crosby, Gene Clark and Michael Clarke have all passed through the area.

I had a chance to attend the LIVE AID concert here in Philadelphia. Crosby, Stills and Nash appeared during the morning segment of the show. DAVID CROSBY did not seem to be singing half the time. It is sad to see him so fat and wasted. Stephen Stills looked terrible as well, but still played and sang well. Crosby, Stills and Nash are on a nation wide tour with the BAND (minus Robbie Robertson) as the opening act.

GENE PARSONS wrote in to say hi and that he was still quite involved with the 'String Benders'. As for recording, he has most of a good album in the can. He hopes to finish it this year and shop it to the recording companies.

Roger McGuinn: *London*

ROGER MCGUINN has still been playing solo. He has played at the Lone Star in New York twice in the last four months. Roger was also in England for a short stay. Doug Kaye happened to be at the Joe Sun show in London, England, in which McGuinn made a guest appearance. Here is his review:

"Harlesden isn't the nicest place in London, but it has the best venue for live music in the 'Mean Fiddler' club. In the last year, some of the acts to appear there include: 'Chris Hillman, John Stewart, Los Lobos, Long Ryders, Lone Justice, The Textones, Beat Farmer, etc.

On Friday, June 7, I went to see Joe Sun and the Solar System' play, and it turned out to be my lucky night; halfway through the set, Joe announced that he had a surprise guest to sing a few songs with him, and up jumps Roger McGuinn! He sang three songs, 'Tambourine Man', 'Turn, Turn Turn' and 'You Ain't Goin' Nowhere' with Joe and the band doing a fine job backing him. The crowd went wild and called for more, but after all, it was Joe Sun's show. I spoke to Roger for a few minutes afterwards, and he told me he was only over for a few days, and he was hoping to finalise a recording deal.

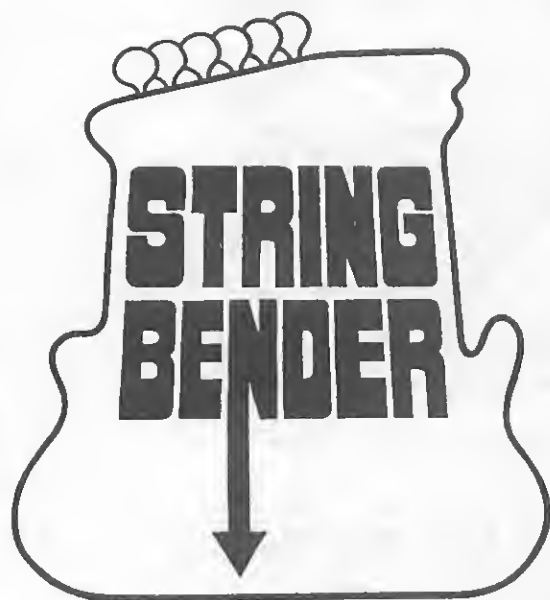
I couldn't help notice how comfortable Roger was playing with good country musicians and hope that his new album has a more country flavour than the last ones; after all, how many of you play your solo McGuinn albums regularly?

Finally, with Gene, Chris and Roger all coming here in the last year or so, and so much interest being shown by the public and the new young bands, I think the time has come when the Byrds will get the recognition they deserve as a band or as individual solo artists."



CHRIS HILLMAN and band are opening up the show for Dan Fogelberg on his national tour of the U.S. Hillman & Band also do a five song set with Fogelberg. Four of these songs are from Fogelberg's newest album. In Philadelphia, the Hillman band consisted of Herb Pederson, Bill Bryson and John Jorgenson. Surprisingly, Hillman included 'Time Between' in their set. Bill Kaffenberger from McLean VA, wrote in to say that Chris has a new gospel album out on Maranatha Records called 'I'll Be No Stranger There'. It was supposed to have been released in June and features Bernie 'Train Leaves Here This Morning' Leadon and Al Perkins. I have not been able to find this album in Philadelphia yet.

PARSONS/WHITE



© Parsons, 1976

As Made Famous
By Clarence White



Gene Parsons is well known as a musician and as the inventor of the "Parsons/White String Bender". Each String Bender is guaranteed for the life of the guitar. Gene's emphasis is on quality craftsmanship and good care of the guitar while its in the shop—plus speedy and efficient service, of course!

GENE PARSONS, 44201 Caspar Orchard Rd., Caspar, Calif. 95420

Tel. 707-964-9538

20th Anniversary Tour:

Detroit

THE 20th ANNIVERSARY TRIBUTE TO THE BYRDS tour has been extremely busy. They have played around New York five times in June alone. The quality of these shows varies greatly as does the line up of the band. Many people have written to me about how great the Flying Burrito Brothers/20th Ann. show was and how weak the latest version touring around was. Well, to bring you up to date, let's start with a review of the Detroit Feb. '85 show by Chris.

"I was fortunate enough to catch the 20th Anniversary Tribute to the Byrds show at Harpo's in Detroit during Feb. of this year. I was not able to catch the Burritos' opening act, but was delighted when I saw Gene Clark, Michael Clarke, John York, Sneaky Pete Kleinow, Rick Roberts, ex-Beach Boy Blondie Chaplin and Rick Danko walk on stage. Skip Battin also joined in on tambourine and vocals later on in the show. I knew I was in for a good show.

Starting the show with the legendary 'Feel A Whole Lot Better' immediately brought the crowd off their chairs and singing along with the band, then leading into a beautiful, slow version of 'Set You Free This Time', one of my fave Clark compositions. 'Full Circle' followed, with the crowd in full motion.

Blondie Chaplin took the vocals next with the rockin' 'Sail on Sailor'. As the crowd yelled out 'Byrds', they couldn't help but whip into the infamous chords of 'Mr. Tambourine Man', continuing with two more Dylan classics, 'My Back Pages' and the sing-along 'You Ain't Goin' Nowhere'. The crowd was hungry for more and was instantly fed with 'Rock n' Roll Star' and a chilling version of 'Eight Miles High'.

This string of hits was not enough for these long-starved Byrds fans. Returning to the stage for an encore, Gene and the band were amazed at the response and reception of this Detroit crowd. The next number, 'Turn, Turn Turn' had the fans flying high. Finally, the show closed with the traditional 'Good Night Irene'. The show was also broadcast on a local radio station, WLLZ, Detroit. What a memorable night of good fun and good music."





Harpo's, Detroit, Mi., Feb. 21, 1985.

(L-R) Blondie Chaplin, Gene Clark, Greg Harris, Rick Danko, John York and Michael Clarke.

20th Anniversary Tour:

Philadelphia

The 20th Anniversary Tour of the Byrds came to the Chestnut Cabaret here in Philadelphia, June 6, 1985. I was ready! While I was standing in line, I met the Cassidy Brothers who were also Byrd fanatics. We grabbed a table up front and got ready for the show. The first part of the show consisted of John York, Rick Roberts, Danko and Manuel, each doing three songs solo. Unfortunately, this did not quite live up to my expectations. Gene Clark came out with his acoustic guitar and played 'Why Did You Leave Me Tonight?' and 'Silver Raven'. Great stuff!! The rest of the set was not very Byrdish at all. The second set was better with more Byrds standards. This show on the whole did not compare with the one Chris reviewed earlier.

I did, however, get a chance to talk with Gene, Michael and John York. Gene was very optimistic about the tour, and said they had just done a video. Gene and Michael were very friendly to me. Michael offered to give me an interview with him. I lined it up for the next gig which was supposed to be in Ambler, PA, Sat. June 8. Unfortunately, they were double booked that night and did a no-show in Ambler. This also reflected the quality of the tour.

I did, however, get a chance to interview John York. John was in the Byrds at a very interesting time. Replacing Chris Hillman was no small task. But in November of 1968, York, who had played in a band with Gene Clark before, now was with McGuinn, White and Parsons. The Byrds at that time were probably at one of the low points of their popularity. During the early part of '69, the Byrds did some gigs with the Burrito Brothers. These shows were among the finest, according to John York. But by Sept. of '69, he was no longer a Byrd. I found John to be a very nice person and easy to interview. That took place June 6. Thanks, John...



1969: John York, Gene Parsons, Clarence White, Roger McGuinn

The John York story

- P.L.: What did you do after you left the Byrds in '69?
- J.Y.: I stopped performing in public and got into classical music. I sorta dropped out of sight for awhile.
- P.L.: How did this 20th Anniversary Tribute to the Byrds come about?
- J.Y.: Essentially what happened, I was in a club that Gene Clark was in, watching a band that had mutual friends in it. Gene said he was getting this thing together and asked whether I would go on the road, and I said yeah.
- P.L.: Now that you are playing with Michael Clarke, how would you compare his drumming to Gene Parsons?
- J.Y.: They're both great.
- P.L.: Have you seen Gene Parsons lately?
- J.Y.: Yes, he came to a gig we had in San Fransisco. It was great to see him.
- P.L.: Do you know there's a new Byrds bootleg called 'Goin' Back', and you're on one side of it?
- J.Y.: Is that the one from the Boston Tea Party?
- P.L.: Yes.
- J.Y.: That was a great gig. It was a legendary night.
- P.L.: Did they ask McGuinn and Hillman to join this tour?
- J.Y.: Everybody was asked. All the original guys were asked. That was the idea, to have all the original members. A lot of them had developed other careers and didn't want to do it. Then it evolved into not just the Byrds, but these other bands that were on the scene too. Like the Flying Burrito Brothers, which we have been playing gigs with.
- P.L.: In Detroit, you had the Burritos with you.
- J.Y.: Yes. And we are doing some more shows with them in the south.
- P.L.: What's the long range plan for this 20th Anniversary Byrds Band?
- J.Y.: Just to keep going with it. It's goin' a lot stronger than we had ever visioned it. Everyone gets along well, and we want to do some of our new stuff.
- P.L.: What are some of your favourite older material?
- J.Y.: I like the song 'Deportee'.
- P.L.: What are some of your best memories from back then?
- J.Y.: I guess it would be musical ones. Just to play with such great musicians, such as Clarence and Gene.
- P.L.: The Future for John York?
- J.Y.: I pretty well put everything I was doing on hold for this band. Things are going very well. The potential for this group is great.
- P.L.: Well, John, it's great to see you back on stage.
- J.Y.: Thanks, Paul, and enjoy the show.

Gene Clark:

Stepping out in London

Gene Clark also made a short solo tour to England in March of 1985. Doug Kaye was there to review it for us.

" In March, Gene Clark came to England for what must go down as the worst publicized tour ever, one advert showing him supporting 'Lindisfarne' in Wakefield. Yorkshire looked to be the only date he was playing, and that wasn't much comfort to someone like me, living in London, 200 miles away! But after some cleaver detective work by my wife Joan, we discovered several more dates around London.

" At the Hatfield 'Forum' on Saturday, March 18th, Gene did a 45 minute opening set that included songs like 'Silver Raven', 'Spanish Guitar', 'Rain Song', 'Tried So Hard' plus some early Byrds songs like 'Here Without You', 'Chimes of Freedom' and of course, 'Mr. Tambourine Man'.

Gene looked well and sounded great, and the audience responded very well. It was the first time I've seen him completely solo; it made a very nice change.

As we weren't 'Lindisfarne' fans, we stayed in the bar through their set, and were surprised to see how many other Gene Clark fans were there, considering it wasn't advertised anywhere! Then Gene came out for a drink and a chat with us. He said how happy he was with the Byrd/Burrito reunion, and that they all would be coming to tour England soon.

I have since heard that the tour is off because they can't find a promoter (same old story). Still, it was great to see Gene playing and looking so well. He went on to play extra dates in London and Brighton that were better publicized, and went down a storm!

So, in the end, as I trusted, everything turned out all right!!"

Talking with Gene Clark, he did confirm the rumour that over 100 hours of early Byrds tapes have been found, and Columbia is in the process of having them released. I want to thank everyone for writing in and to Chris for keeping things flyin' while I'm away.

See ya, farther along,

Paul

Byrd Collectables

COSMIC AMERICAN MUSIC NEWS

A first class magazine & fan club concerning anything connected with GRAM PARSON'S life; write for details.

Gram Parsons Memorial Foundation
3109 Ola Avenue, Tampa, FLA.
33603

BROKEN ARROW

Neil Young & Young-related news (CSN&Y, Springfield, etc.)- an excellent mag! write to:

Alan Jenkins, 2A Llynfi St,
Brigend, Mid Glamorgan, CF31,
151, Wales, U.K.

GRAM PARSONS

Sid Griffin's new book is out.
Write to Sid for details & prices.

Sierra Records, P.O. Box 5853,
Pasadena, CA, 91107-0853

BYRDS

By Raffaele Galli, who is quite an authority on the Byrds. Send \$8.00 to Raffaele.

Raffaele Galli, Via Lungoni,
N7, 20030, Barlassina, Milano,
Italy, MI

TIME WAS

No. 3 features an article on Gene Clark

No. 4 features Michael Clarke.
Write for details.

Andy Hayes, 86 Shoenbury Rd,
Thorpe Bay, Essex, England

OMAHA RAINBOW

No. 35- Rick Roberts interview

No. 36- a great Gene Clark & Chris Hillman interviews!

Send 1.05 per issue+ postage
Peter O'Brien, 10 Lesley Court,
Hartcourt Rd, Wallington, Surrey,
England, SM6 8A2

UGLY THINGS

This cool mag covers a wide variety of known & obscure 60's bands. Send \$2.00 to Mike Stax
No. 3- Gene Clark, Sky Saxon
No. 4- Phil May, Pretty Things, Dutch Beat, etc. Yeah!
405 West Washington, Suite 237,
San Diego, CA, 92103

BUCKETFULL O' BRAINS

No. 12- Gene Clark & Sid Griffin interviews- great stuff!
Jon Storey, 70 Prince Georges Ave,
London, England, SW20

OUTASITE

No. 1- McGuinn & Hillman interviews, Chocolate Watchband

No. 2- Moulty interview, Iguanas, Churchmice; send \$1.50 to Greg

Prevost at:

53 Fairway Drive, Rochester, N.Y,
14612

ACTION PLUS

Current issue features Zombies, Roulettes, Unit 4+2, etc. Send \$4.00 to Paul Hippensteel at:
555 Lincoln Drive, Bloomfield,
IN, 47424

RECORD PROFILE MAGAZINE

No. 10- Rick Danko talks about The Band, Byrds Tribute; Long Ryders article.

24361 Greenfield, Southfield, MI,
48075

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ORE, 97214

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Tappan, N.Y, 10983

PSYCHEDELIC POSTERS
Ask about Byrds. Write to:
John Berns, P.O. Box 27394,
San Fransisco, CA, 94127

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Ask about Byrds. Write to:
Peter Lind, 1457 5th Street,
Muskegon, MI, 49441

RECORDS BY MAIL
Ask about Byrds material.
Write to:
Craig Moerer, P.O. Box 19231,
Portland, ORE, 97219

Live & Studio Byrd Tapes

The following people have BYRDS & Byrds-related tapes (live & studio)
for sale or trade:

Jim Hill, 10566 Faulkner Ridge Circle, Columbia, MD, 21044

Peter Santoro, 386 Ave. A, Bayonne, N.J, 07002

Stewart Hickey, 328 First St, Apt. 201, Rochester, MI, 48063

Steve Harvey, 501 W. 34th St, Wilm, DEL, 19802

Jon Butcher, 30 Washington Ave, N. Plainfield, N.J, 07060

Ed Becker, 221 S. Poplar St, Mt. Olive, ILL, 62069

Steve Joyce, 3528 12th Ave, Brooklyn, N.Y, 11218

Photo on back page courtesy of Fredda Joiner, Gram Parsons Memorial
Foundation, Memphis, Tenn.



THE BYRDS FARTHER ALONG

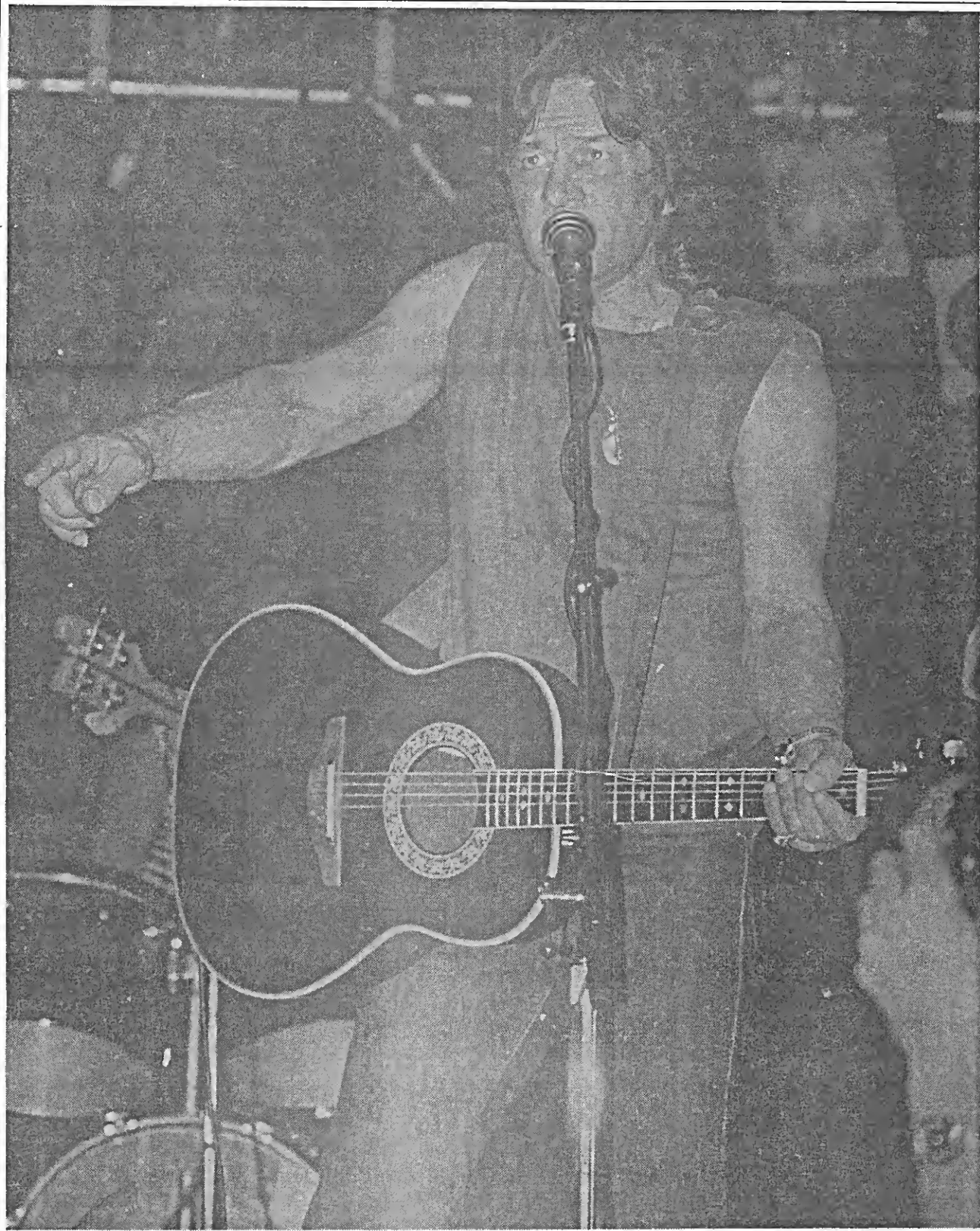
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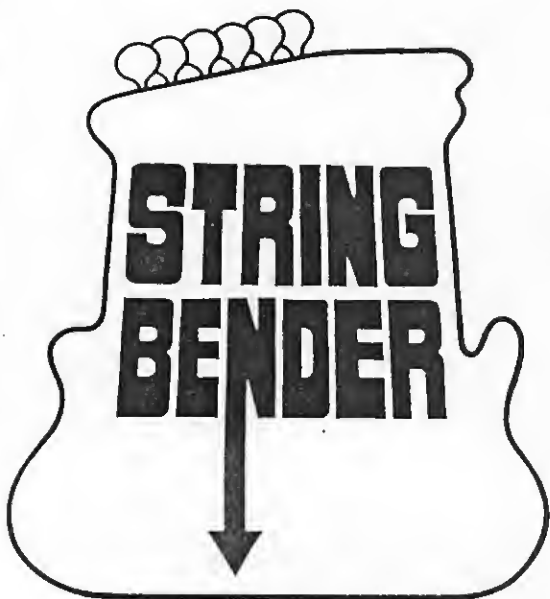
FLYING BURRITO BROS.

Through the years, through all its personnel changes, there has been no one Flying Burrito Bros., but rather a family of artists who have upheld and experienced the spirit and tradition of the Burrito's music.

CABIN FEVER presents the line-up of Sneaky Pete Kleinow (pedal steel guitar), Skip Battin (bass, vocals), Greg Harris (vocals, guitar, fiddle, banjo) and Jim Goodall (drums).

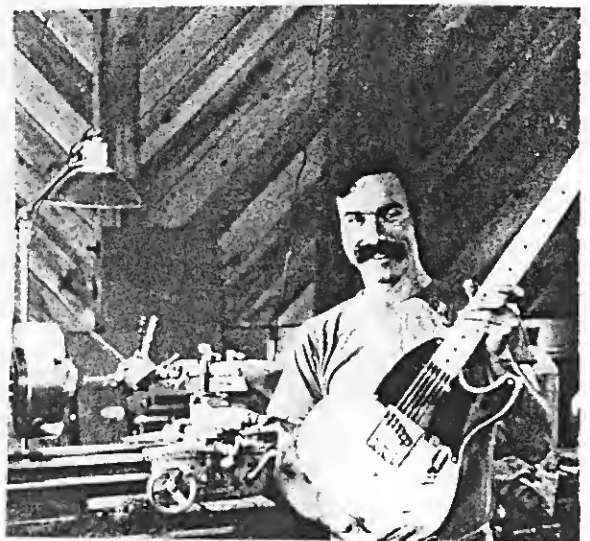
An enthusiastic audience greeted the Flying Burrito Bros. recent reunion tour, following a five year hiatus. These pioneers in the country-folk rock musical tradition have combined some of their finest live material for this album.

PARSONS/WHITE



© Parsons, 1976

As Made Famous
By Clarence White



Gene Parsons is well known as a musician and as the inventor of the "Parsons/White String Bender". Each String Bender is guaranteed for the life of the guitar. Gene's emphasis is on quality craftsmanship and good care of the guitar while its in the shop—plus speedy and efficient service, of course!

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FARTHER ALONG Winter Issue

Editor; Chris Larche
Assistant Editor; Paul Langan
Photographers; R.E. Teese pg.4,
Don Button pg.1,8.
A Farther Along Production 1985c.

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Stoney Point, Ontario,
CANADA NOR 1N0

Once again, as we turn, turn, turn, into a new season, I greet all Byrds fans and welcome in all new ones. Response to the newsletter has been growing strong, by adds, flyers and word of mouth. I'd like to thank everyone who has supported and helped Paul and I, either with your contributions of money, information, photos, articles, tapes, encouragement and feedback. That always is appreciated and never goes unnoticed.

Surprisingly, our second issue has been sold out, I hope everyone enjoyed it and I hope the classifieds at the back were of some help to you.

This has been a busy season as far as Byrds info goes. The 20th Anniversary tour has finished up, Roger McGuinn recently appeared in Ann Arbor Michigan, and a new Byrds LP of early unreleased tapes is almost ready for release. Thanks to Bob Hyde at Murray Hill Records in New York City for his time and information on the LP. Also, thanks to Toni Brown at Relix Records in Brooklyn for her time, photos and assorted updates on various west coast 60's groups. Also, Bill Kaffenberger, Ed Becker, Charles P. Lamey, Peter Santoro, Steve Joyce, Al Jenkins, and Uwe Ferch are not forgotten for their many contributions,

There is a new Byrds newsletter just recently released titled "Byrd Chronicles" that is put out by Ken Claybaugh in Utah. The address is at the back of this newsletter. It is different from FARTHER ALONG in content and format. Good luck, Ken.

I hope to hear from you in the future and keep the Byrds news flyin'.

Best regards,



Flying Burrito Brothers

BYRD TRACKS by Paul

Activity by former Byrds members is high. DAVID CROSBY is getting bad press by two music magazines, Spin and Rolling Stone. Their stories on him I thought were totally tasteless. David meanwhile has been arrested again on various charges in California. There also is a warrant out for his arrest in Texas from a 83' drug bust. His lawyers do not know where he is. A positive thing is that David has a solo album completed and is looking for a label.

The FLYING BURRITO BROS. 1985 version has released 'Cabin Fever' on Relix Records. I personally like the album. SKIP BATTIN, Sneaky Pete, Greg Harris, and Jim Goodall, are presently touring Europe. They should be back in the States by the time this magazine reaches you. Watch for a Skip Battin interview in a future issue.

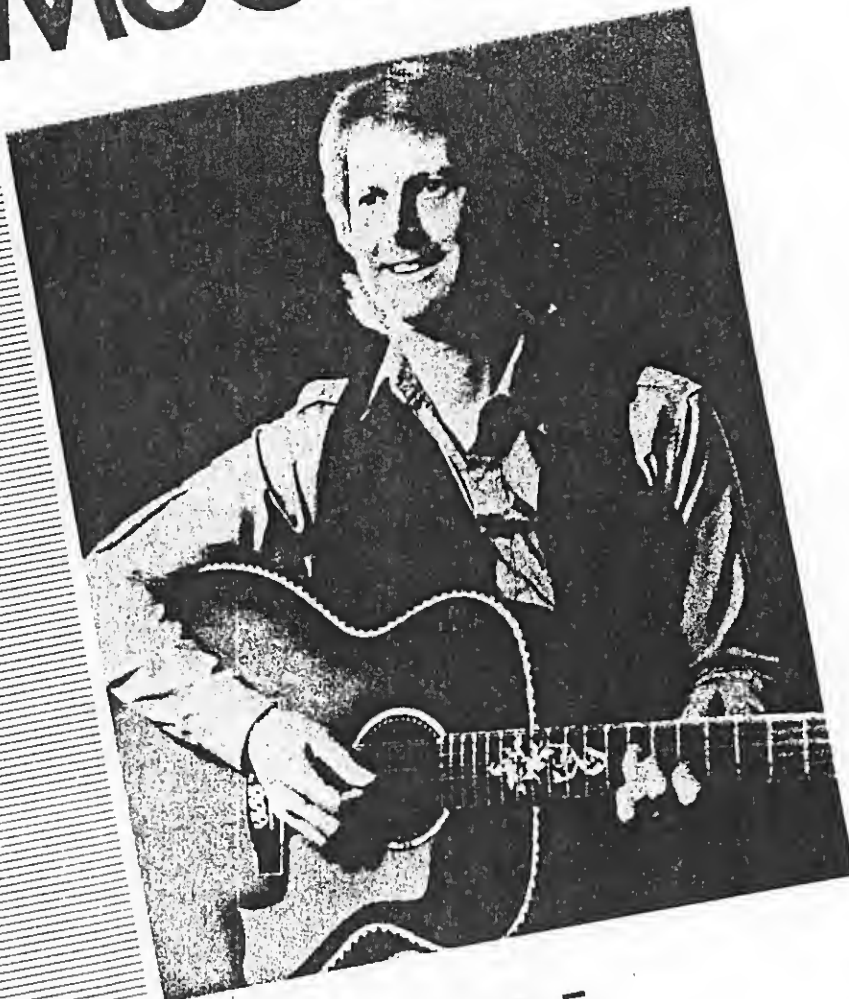
Chris and I had a chance to go to New York City in November and interview a couple people about Byrds related stories. Toni Brown at Relix Records was very helpful in giving us information about the Burritos. She also tipped us off to a Hot Tuna reunion which took place at 2:00 a.m. at the Speak easy club in Greenwich Village. One long night of Jorma and Jack.

The big news Chris and I got in New York was the latest on the new Byrds album of unreleased material from 65 - 67. Bob Hyde of Murray Hill Records is putting it out. Bob let us look at some unreleased Byrds promo shots. Great Stuff. The way the album looks at this point (this may change) is that it will be a single album in a gatefold cover. The other sleeve will have unreleased photos in a booklet form by Jim Dickson. Jim and Chris Hillman were down in California in October mixing the album. Bob Hyde was interviewed and his story along with release information on the album will be in the Spring issue.


On the bootleg front, four Byrds bootlegs are currently available to the consumer. 'Goin Back', 'Doin Right for Old People', 'Live at Buddys' are goin for around \$20.00 each. The double record set 'Boston Tea Party' is goin for about \$40.00 in New York City. Bootlegs are a ripoff, considering it costs about \$3.00 to press a record.

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McGUINN in Ann Arbour

ROGER McGUINN was in Ann Arbour, Michigan at the Ark, on Thursday, December 7th, 1985 for two shows. Chris and I had a chance to attend both shows and interview Roger. The weather that night was poor as a minor snowstorm hit the area and made driving dangerous. This could have been the reason for the relatively small turnout. The first show had about 200 people and the second about 70.

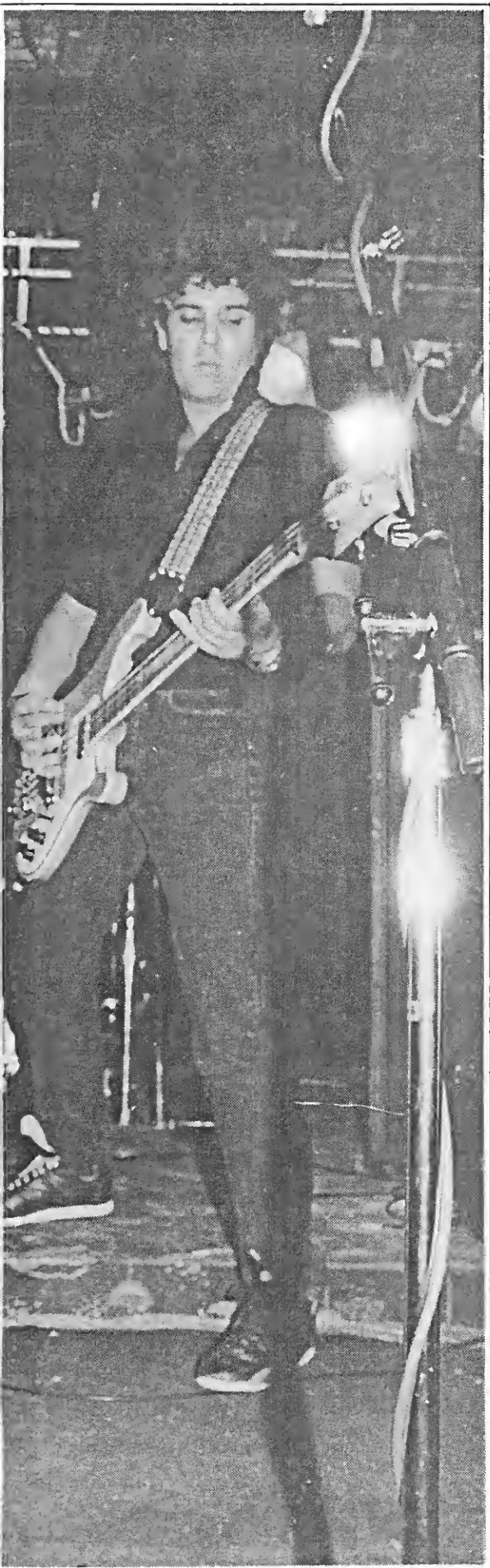
The first show Roger did contained pretty well a set format. He started out with songs from his early career that included You Showed Me, I Wanna Hold Your Hand, Tambourine Man and Turn, Turn, Turn. He did songs from each of the Byrds albums. These included; Ballad of Easy Rider, Wasn't Born to Follow, You Ain't Going Nowhere, Drug Store Truck Drivin Man, Chestnut Mare, I Wanna Grow Up to be a Politician, Just a Season, and Mr. Spaceman. He also did some solo material. i.e. Draggin.

Inbetween shows Chris and I talked to Roger about a variety of topics. There were three stories that I thought would be of interest to Byrds fans. Roger mentioned that CHRIS HILLMAN had broken his pelvis in California but was on the mend.

Secondly, the news that Roger had a recording contract was not true. By a bad twist of fate, two potential deals fell through. Roger was confident that something would come together soon.

Thirdly, I asked Roger who owned the rights to the BYRDS name. I asked him this because the 20th Ann. Tour Byrds were now calling themselves just The Byrds. Roger owned the rights to the name until 1977. When it came time in 77 to renew the rights the law says that you must use the name if you keep it. Since Roger did not want to use the name at that time it became public domain. This means anyone can call themselves the Byrds. But you would be probaly face a lawsuit if someone not connected with the Byrds tried to use tne name. This reminds me of a similar problem for the band Steppenwolf. In 1980 there were four bands touring the U.S. calling themselves Steppenwolf. John Kay sued the phonies and now owns the rights to the name again.

The second set was a very interesting set as Roger did any requests the people asked of him. Songs like Goin Back, Hickory Wind, She Don't Care About Time, I Love the Christian Life, and Tiffany Queen were performed. Roger seemed relaxed and content throughout the performance and interview. For Chris and I it was one of the most enjoyable concerts we had been to in a long time. Our thanks to the ARK in Ann Arbour, for providing the perfect spot for a ROGER McGUINN performance.



CARLOS BERNAL STORY

(editors note; I interviewed Carlos Bernal after a 20th Ann. Byrds show in Detroit, Michigan, Nov. 20, 1985. His insight to the Byrds South Africa tour of 68' is interesting.)

PL: Carlos, thanks for the interview.

Could you tell me your version of the Byrds South Africa tour?

CB: We were on the road in England and Europe and had some dates in South Africa to do. Gram Parsons left the band in England as we were getting on the plane to Johannesburg. They asked me to play guitar for them. At that time I was doing the sound for them. I had worked with them musically before but not in that capacity as playing live. We were to do 21 shows in S.A. and 2 shows in Rhodesia.

We went down there and our contracts said we were supposed to play for mixed audiences, otherwise we were not gonna go. When we got to customs they asked to see our passports and contracts. The customs officer gave us back our contracts that now read we would only play to segregated audiences. They took away our passports. They promised us we could play for mixed audiences at some other time but that did not happen. Later, we got into a lot of trouble with the press, when we said we had trouble dealing with the system of apartheid.

The shows were sold out. In Rhodesia, we played outdoors to 40,000 people. Roger did get sick. Some of the people were a little hot, cause they thought we did not like the country. We went back to Jo'burg to catch a plane back to England, where we barely escaped with our lives. The S.A. police were waitin there to arrest us for some false charges. A fellow from Rhodesia named Fisher saved us. When we got off the plane in Jo'burg, it stopped short of the terminal. Several people were at the bottom of the loading ramp. I reconized them as friends of Fishers. They gave us new tickets and said get on the plane over on the runway. Fisher had held the previous plane departure up an hour in the middle of the runway, for us to get on. He knew in the terminal the S.A. police were waitin to arrest our asses.

Our equipment was also saved by this kid in Rhodesia, who shipped our equipment around the world, instead of sending it to Jo'burg.

PL: Thank you for all our readers.

CB: My pleasure.

20th Ann. Tribute Update by Chris

The 20th Anniversary Tribute tour has still been quite busy, with bookings from Philly, Detroit, up through Kitchener, London, Toronto and other parts of Ontario. As you know, what started out as a '20th Ann. Tribute to the Byrds' is simply known as 'the Byrds' now. Real fans know that this is not the original band, but to the average person who walks into a bar to see them, they are happy as long as they hear the hits.

This was the case at California's Roadhouse in Windsor, Ontario in September of 85. Ads and flyers that read "The Byrds-Remember Mr. Tambourine Man and Turn Turn Turn?" were posted everywhere. I was surprised at the age of the majority of the crowd. There were the usual die hard fans (2/3 from Detroit) but most were in their 20's. Before the show started I went to the bar and there was Mike, Gene, John and Blondie. I immediately approached Gene with a newsletter and talked with him awhile. He was pleasant but seemed rather distant and edgy. Mike was right into the whole idea of Farther Along and gave me a quick interview before the show. He was very optimistic about the tour and having a great time.

The first set comprised of 3 solo acts by members of the band. John York came out first with his red Guild guitar doing Its All Over Now Baby Blue and You Just Love Cocaine. Next came Rick 'Colorado' Roberts getting great response from his Firefall hits. Just Remember I Love You went over extremely well. Blondie took the stage and tried to keep a nervous and edgy crowd calm.

As I patiently waited for Gene to be next, I was surprised to see the whole band come up and whip into 'Feel a Whole Lot Better'. The crowd was instantly pleased. But about 10 minutes into the set, they announced a short break because of sound difficulties. The younger kids especially were disappointed and getting very impatient. Upon returning to the stage they wasted no time, getting into the hits. Gene did Silver Raven with the band, receiving an appreciative response. Rick Roberts got a request to do Colorado, which they also performed. All the early Byrds hits were performed. Ending the show with the usual 15 minute version of 8 Miles High with Blondie doing his extended solo. The crowd was right into it. The encore was Shake Your Ass a very un Byrdsy song which the audience liked.

Two months later the 20th Ann. Tribute showed up in Warren, Michigan at Ody's to play to a packed house of 200. But GENE CLARK was not with them, he was back in California ill. After a couple more gigs they were going home for Christmas. This should wrap up the tour, but they are booked to play at Lulus in Kitchener, Ontario- January 25-29, 86. So who knows the future. Good luck guys.

Michael Clarke Interview by Chris

FA: How long has the tour been together?

MC: Since February of 85.

FA: How has the response been?

MC: Real good. Everywhere we go, packed bars, standing ovations, encores, you know.

FA: Have you had any trouble using the Byrds name?

MC: Well, somebody's got to use the name or it's just gonna go. I mean, why not? It's not like were getting rich and making a killing on it. We're just basically carrying on a tradition that I personally feel should never be put away. It's something that I think makes an important statement, regardless of who is making it. There are actually three Byrds in this band, so personally I don't think that it was Roger who was mad about it, in fact, he gave us his blessing. I think it was more like Chris Hillman.

FA: Really?

MC: Yeah, he's doing his own thing anyway, opening up for Dan Fogelberg. He's making a fortune. I'm very happy for him.

FA: Where will the tour take you after tonight?

MC: To Orangeville, then London or Kitchener. The response has been phenomenal.

FA: Do you have anyone backing you?

MC: A few people write in, give me information, who's doing what. They send me photos, articles and so on, it really helped out. The tour should continue till the end of November 85.

FA: Do you see much of Roger or Chris?

MC: No, I very rarely see Roger. He is living down in Florida. I haven't seen him in three years. It seems we are flying in separate directions.

FA: Any chance of you doing video or anything in that vain?

MC: Yeah, there's always that chance. We wanna do a record of this band. It'll be just the Byrds? Why not? Some originals and maybe an old Bob Dylan song.

FA: Were you guys ever close to Dylan?

MC: Not that close. I'm sure he appreciated us. We made him a lot of money. He is a wonderful writer. That man has a lot to say.

FA: Why did you leave the Byrds in 68'?

MC: I was tried of it. It wasn't (the Byrds) doing that well at that time. It looked like a good moment to leave.

FA: Were you on all the Notorious Byrd Brothers tracks?

MC: Yea, all except for one.

FA: Do you know about Sid Griffin's new book about Gram Parsons?

MC: I don't know him. But, I just did get something from the Gram Parsons Memorial foundation. They sent me an application, a newsletter, some flyers and stuff. I sent them \$5.00 and joined, why not.

FA: They sent that to me too. How is Gene doing?

MC: He is doing great. Gene and I have been on the road for awhile together. We were up in Canada for about 3 months about 2 years ago. We were called the Firebyrds then.

FA: Well, you seem like your having a great time doing what your doing.

MC: We're having a ball. It's a wonderful time, a great band, and playing some great hits.

FA: Thanks for the interview Mike.

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Byrds Flight Chronicles
Ken Claybaugh
5253 Dewflower Circle,
Kearns, Utah,
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Wanted; Byrds related material
anything, write to;
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Celbridge,
County Kildare,
Ireland

Gram Parsons Memorial Society
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Tampa, Florida,
33603

Chris Hillman's New LP
Maranatha Music,
P.O. Box 1396,
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92628

Flying Burritos & Byrds Tribute
Articles - Send \$2.00 - Vol. 12
Number 5 to;
Relix Magazine
P.O. Box 94,
Brooklyn, NY.

TAPES

Ron Shankland - St. Colleta, 750 E. Racine St. Jefferson WI. 53549

Peter Santoro - 386 Avenue A. Bayonne, NJ. 07002

Jim Hill - 10566 Faulkner Ridge Circle, Columbia, MD. 21044

Stewart Hickey - 328 First Street, Apt. 201 Rochester, MI. 48063

Steve Joyce - 3528 12th Ave. Brooklyn, NY. 11218

Jon Butcher - 30 Washington Ave. N. Plainfield, NJ. 07060

Ed Becker - 221 S. Poplar St., Mt. Olive, ILL. 62069

Steve Harvey - 501 W. 34th St., Wilm, Delaware 19802

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Late news - David Crosby turned himself in to authorities on
his drug charge in Texas.

- Farther Along Productions was deeply saddened by
the tragic loss of Rick Nelson.



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THE BYRDS FARTHER ALONG

No. 4

SPRING 1986



UNRELEASED
BYRDS update
Nicky Hopkins
DISCOGRAPHY
SKIP & SNEEZY
IN ITALY
GREG THOMPSON
INTERVIEW

FARTHER ALONG

Editor: Chris Larche
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Photo Editor: Greg Zimney
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Contributing Writer: Raffaele Galli
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LETTERS TO THE EDITOR

Dear Chris & Paul,

Just a short review of a rather interesting TV show circulating here on Public Television channels stateside.

On Saturday March 15th a show emanating from a 1984 Pasaic Hall, New Jersey concert was broadcast. Richie Havens introduced the show telling us that most of the audience were in their teens and were not born when the songs were written/performed in the 60's. After a brief set from Havens (including 'Here Comes the Sun') we were treated to a fit and relaxed looking Roger McGuinn wearing jeans and a blue shirt, smiling exuberantly. Surprisingly he started his set with 'Don't You Write Her Off' from the McGuinn/Clark/Hillman debut LP. This enticed the audience into clapping along with McGuinn's acoustic guitar keeping the beat.

Next the evergrinning John Sebastian entered and provided guitar accompaniment to the classic 'Chestnut Mare' which received a thunderous applause when it ended. An unusually arranged but nevertheless heartwarming rendition of 'Turn, Turn, Turn' followed. It looked like this was the end of McGuinn's set as he introduced next Jesse Colin Young, who was followed by a funky set by members of the Band (Levon Helm, Rick Danko, & Richard Manuel).

To our relief McGuinn returned to the stage and led the whole entourage into a shortened version of 'Tambourine Man'. But the surprises were not over as next we were given a rousing version of 'Eight Miles High'. A great night's viewing.

Best Wishes, RON SHANKLAND, Jefferson, WI.

Thanks to everyone who has sent in their friendly letters, photos, news clippings, donations, and helpful suggestions. Special thanks to Mike Somavilla from the Terry & the Pirates fan club, Raffaele Galli in Italy, Dietmar Tiejens in Germany, Bob Lind, Alan Jenkins, Jon Butcher and Fredda Joiner.

BYRDTRACKS BY PAUL

Former BYRDS members are busy in a variety of different ways.

GENE CLARK & JOHN YORK are still touring around the US. as the BYRDS. The present line up consists of Gene and John with Carlos Bernal on Bass, Greg 'Thunderbyrd' Thomas on drums, Billy Darnell on guitar, and the legendary Nicky Hopkins on keyboards. Rick Roberts has moved on to other projects. Chris and I have seen this line up several times and they do sound good. Some of their new original songs like 'Christine' and 'Mary Sue' are excellent with very Byrdsy overtones. They were last seen playing at the Palomino Club, in North Hollywood, California in April of this year.

MICHAEL CLARK has been replaced on drums by Greg Thomas. Michael left the tour because of health problems. We do not know of Michael's present whereabouts.

DAVID CROSBY is still at the time of this writing (April 23) in jail in Texas. Chris and I were presently surprised to receive a letter from David. He wrote to us from the Dallas County Jail. He has since been moved from there. His letter contained two points of interest to our readers. The first is that David emphasized the important role that Jim Dickson played in the development of the Byrds. The second point was that David was not happy with Gene and Michael using the name the Byrds. He thought they should use their own names or a different name altogether. David said there were only five Byrds ever; Michael, Gene, Roger, Chris, and himself, and that two is not five.

The issue of Gene and company using the Byrds name is a touchy one with Chris, myself and a great number of readers. Personally speaking, the band at times were excellent and the quality of music very high, especially lately. But with unstable line ups (only Gene & John remain from the start of the 85 tour) and erratic performances, I do not feel they should use the name. Gene and John are honest and should consider a different name.

CHRIS HILLMAN is playing with Herb Pederson and the Desert Rose Band. I last heard he played at McCabes Guitar Shoppe in Santa Monica, California, in April of this year. I have been unable to find out about his recording or touring plans for this year.

ROGER MCGUINN has been doing a number of television appearances lately. He has recently been on Austin City Limits with Kate Wolf, a folk-rock reunion with Richie Havens and Jesse Colin Young, and a song with John Sebastian on the Déjà View special. The song was called 'You and Me Go Way Back'. The clip was different to say the least as it included the late Richard Manuel on drums. The song and video could definitely be classified as a middle of the road type sound. He is also still playing solo at various clubs in the U.S. He is quite happy and content and doing quite well.

GENE PARSONS was nice enough to talk with me for a few minutes to let me know what he was up to. He is presently playing around northern California with old time fiddle player Red Barnes. He plays steel, guitar and banjo in the band. He has completed an album worth of songs in the studio and is looking for a label. He is also still busy with the Stringbender. Good luck, Gene!!

SKIP BATTIN and SNEEKY PETE KLEINOW made 1985 a very busy time for themselves. They have three albums out; "Live in Italy", (Nov. '85), Cabin Fever and Live in Holland (also live in the fall of '85). Raffaele Galli, from Italy, has a story and update on them in this issue.

NICKY HOPKINS DISCOGRAPHY

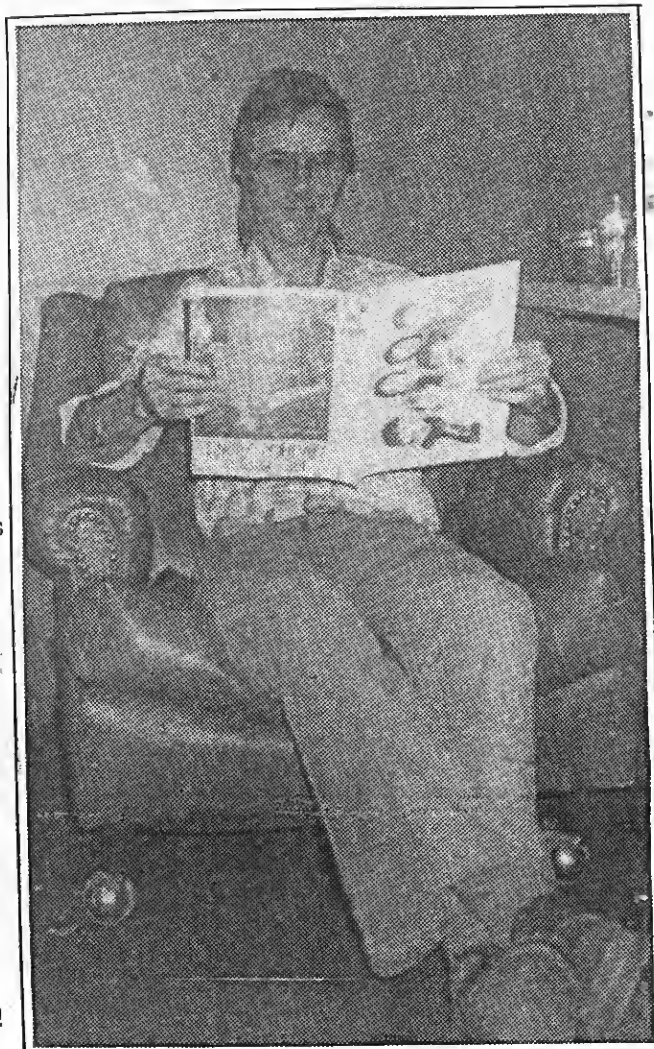
I had a chance to talk with Nicky Hopkins when the Byrds were at LuLu's Roadhouse in Kitchener on January 30th of this year. He told me some interesting stories and also related to me a discography of himself. His discography reflects the fact that he is truly a legend in music.


SOLO: '66 - Revolution of Piano - U.K.
'73 - The Tin Man was a Dreamer
'75 - No More Changes

LORD SUTCH - Heavy Friends

ROLLING STONES - Satanic Majesties Request, Beggars Banquet, Jammin' with Edward, Let it Bleed, Sticky Fingers, Exile on Main Street, It's Only Rock 'n Roll, Goats Head Soup, Black n' Blue, Emotional Rescue, Tatoo You.

BEATLES - Revolution 45
JOHN LENNON - Imagine, Walls and Bridges
GEORGE HARRISON - Living in the Material World
RINGO STARR - Ringo, Goodnight Vienna,
JEFFERSON AIRPLANE - Volunteers
THE WHO - My Generation, Who's Next, Who By Numbers, Tommy Soundtrack
JEFF BECK - Beck O La, Truth
JOE COCKER - I Can Stand a Little Rain
QUICKSILVER MESSENGER SERVICE - Shady Grove, Just For a Laugh, What About Me
STEVE MILLER - Brave New World, Your Saving Grace, Number 5.
ELLA FITZGERALD - Ella
GRAM PARKER, FATS DOMINO, BOB SEGER, and that was off the top of his head!!!



" Does Nicky Hopkins REALLY read Farther Along????! " 

UnReleased Byrds Update

Many letters have been received about when the unreleased Byrds album will be released. Following is a letter from Bob Hyde at Murray Hill Records regarding what will be on the album and how it will be distributed. Thanks again to Bob for caring, for his time and his keeping in touch with us.

Dear Chris:

A somewhat frustrating project of mutual interest - THE UNRELEASED BYRDS - is finally coming to a conclusion. The number of tracks under consideration for inclusion in the LP has narrowed down to 16; we will probably use 12, although we are still playing with the idea of making it a comprehensive Byrds anthology for that era (1965-67) to include both unreleased and released songs.

The following 10 cuts are almost certainly going to be on the LP (barring some unknown problem with the tapes themselves):

- (1) MR. TAMBOURINE MAN - previously unreleased stereo mix
- (2) I KNEW I'D WANT YOU - previously unreleased stereo mix
- (3) SHE HAS A WAY - previously unreleased Byrds version of Gene Clark song
- (4) IT'S ALL OVER NOW, BABY BLUE - previously unreleased song (played on LA radio in 1965 when it was to be the single that eventually would be Turn Turn Turn.
- (5) EIGHT MILES HIGH - legendary RCA session - 1st version
- (6) WHY - previously unreleased stereo mix of single version
- (7) IT HAPPENS EACH DAY - previously unreleased Crosby song
- (8) LADY FRIEND - previously unreleased stereo mix
- (9) TRIAD - previously unreleased Byrds version of Crosby song
- (10) OLD JOHN ROBERTSON - single version

Again, it will either be a single LP/cassette with gatefold sleeve and separate photo booklet, or a double LP with hits added ... but I think we're pretty well fixed on the 1-LP idea. Release date still appears to be June/July of this year at the earliest; we are awaiting delivery of the tapes we have chosen for the LP in California for final mixing.

Distribution of the LP/cassette has not been finalized, although we know it will appear on the Murray Hill label and will certainly be available at all times from Publishers Central Bureau in Avenel, New Jersey. Mail-order rights have been secured, and you would be able to sell copies of the LP in your newsletter if you wish.

Best wishes for you and your fans ... we will get this gem out sometime this year one way or another. Please assure your readers that we will do the very best we can to make the album special.

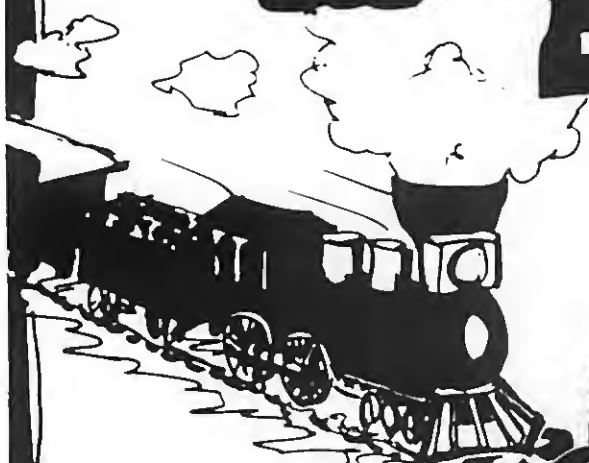
DALL EURO TOUR '85
DEI

The
Flying Burrito Bros.

SNEAKY PETE *
KLEINOW

SKIP *
BATTEN

CON RICKY
MANTOAN



***EX**
BYRDS

INT
CONCERT

SKIP & Sneaky Pete

IN Italy

The following is a review of Skip Battin and Sneaky Pete Kleinow's latest tour of Europe, contributed by Raffaele Galli, of Italy. Raffaele is quite an authority on the history of the Byrds and has been very helpful on keeping us informed on the latest happenings overseas. Thanks, Raffaele!!

As Paul wrote in the third issue of "Farther Along", the actual Flying Burrito Brothers- that's Sneaky Pete Kleinow, Skip Battin, Greg Harris and Jim Goodall- toured Europe during the last months of October and November. They played in Holland, Belgium, France, Germany (USAF bases) and England. They could have played in Scandinavia if the information about the tour wouldn't have arrived as late as it did; and even in Italy if local promoters would have taken the management's proposals more seriously.

But the occasion to pass up this opportunity was too great. So a couple of friends and I decided to organise here of the two longest members of the band, Pete and Skip. Both are very popular over here, especially the ex-Byrd bass man, who recorded two solo albums, which were well received for the Milanese independant label Appaloosa ('Navigator' and 'Don't Go Crazy'). Skip has toured the country every year since 1980. Two local musicians were added to Pete and Skip to form a strong quartet: guitarist and vocalist Ricky Mantoan, who completed a successful tour with Skip as a duo in spring of '83 and played one date with The Peace Seekers (Battin/Harris/Gene Parsons/Goodall) in July of '84 and Vincenzo Rei Rosa, a hot drummer who was in the band, together with Ricky on pedal steel guitar for that occasion, also accompanying Greg Harris during the summer '82 tour he did to promote "Electric".

The group- that didn't use any particular name, were easily familiarized and found the right understanding on stage. So the tour, seven dates, most of them in the north and in the centre of the peninsula, has been a success, above all from the public point of view. A local T.V. station in Grosseto filmed one of the shows. A lot of encores had been requested everywhere.

They presented Byrds songs, such as the classics "My Back Pages" and "Mr. Tambourine Man" to open the shows. People here still go on asking for "You Ain't Goin' Nowhere" as well, with a great solo by Ricky on his black Rickenbacker; also "So You Want To Be A Rock 'n Roll Star" done in a really hot version with Ricky particularly high on his jangling guitar. Of course, they also played Burrito tracks. Major ones, as

(Handbill of Skip and Sneaky donated by Raffaele Galli)

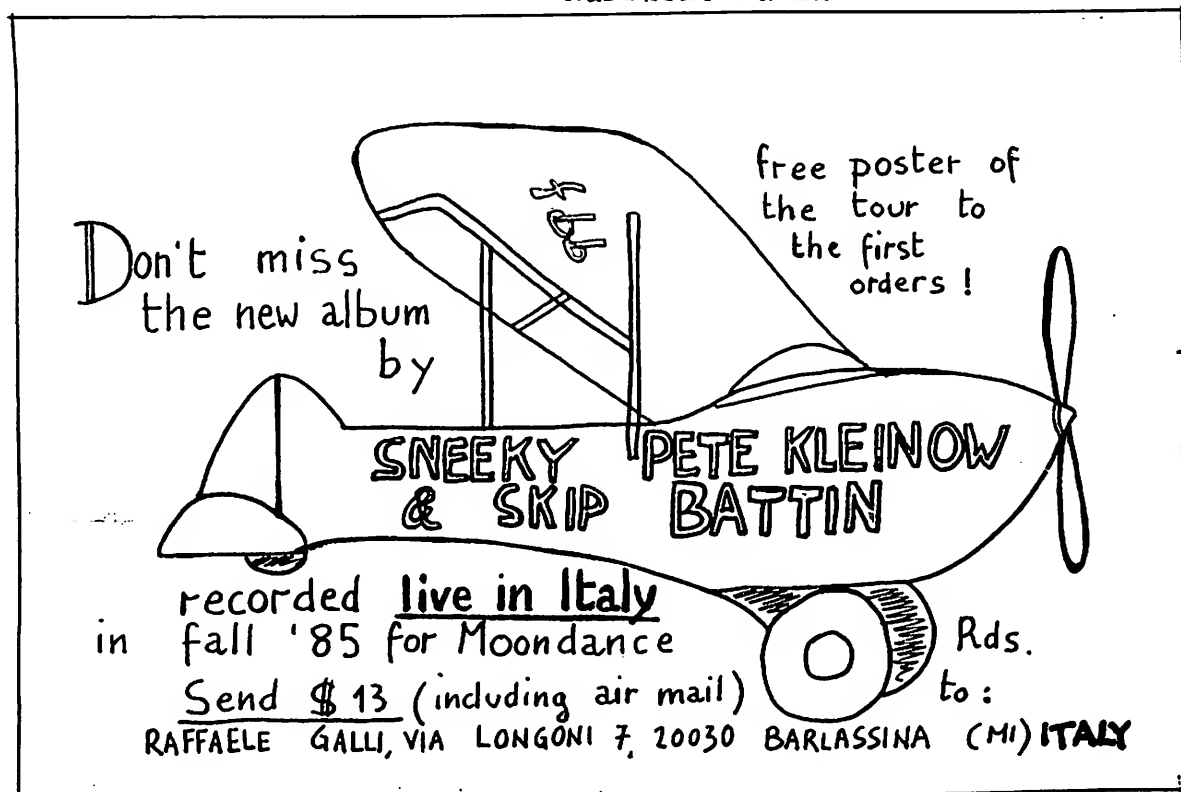
SKIP & SNEEKY CONT'D

"White Line Fever" and "Christine Tune" were performed, but also not-so-popular ones as "Walk On The Water" and "Waitin' For Love To Begin" from "Airborne", both co-written with Gib Guilbeau (have we to expect his comeback with the group soon?). Skip was the lead singer, so he had the opportunity to sing the beautiful, dramatic ballad "Santa Ana Wind", written by Bob Rifkin (do you remember "Lazy Waters" on the Byrds "Farther Along" LP?), and another good country song from "Don't Go Crazy" titled "Don't Go Down The Drain". Old Pete immediately captured the attention of the audiences with his unique and personal style on pedal steel. In fact, he had chances to play many instrumental tracks. Well appreciated was his own composition "Sneek Attack", a favourite of the public, "Speedin' West", written by fifties' steel guitarist Speedy West, who was one of his main influences. The classics "Cannonball Rag" and "Oklahoma Stomp" were also included in their set.

Ricky Mantoan didn't sing only harmonies, but took the lead vocals in such tunes as Merle Haggard's "Sing Me Back Home", in which he played a Fender Telecaster with the legendary String Bender inside. Other covers, such as Gram Parson's and Roger McGuinn's "Drug Store Truck Drivin' Man" and Dylan's "Knockin' On Heaven's Door" were beautifully done.

Pete and Skip were so satisfied with this experience that they were pleased to celebrate the event with the release of an album - a collection of eleven songs recorded at different shows, printed in limited edition, that included a special family tree concerning Byrds and Burritos members' visits to Italy as a bonus. Below are details on how to order it, because it is available only by mail outside of Italy. It is certainly worthwhile, as it is a precious labour of love.

Raffaele Galli



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THE GREG THOMAS INTERVIEW

Paul and I had a chance to talk with Greg Thomas, while we were in Sarnia, Ont. We found Greg has a very interesting and legendary history. Thanks, Greg.

F.A. Can you give us the history of Greg Thomas?

G.T. I started playing around Chicago when I was about 14; I played 7 nights a week, 7 sets a night, mostly black R & B stuff, backing up everybody on Brush Street. When I was 17, I wanted to start playing professional. I left for California in my own '56 Chevy and ended up in Orange County where my car broke down. I had a guitar player with me, his guitar, amp and my set of drums. That night we went to the Cinnamon Cinder, where Ike and Tina Turner were playing; for some reason, I sat in with them, and the next day they hired me.

F.A. What year was this?

G.T. 1964; before things were 'happening' down there. I kept going north for some reason and I ended up in Marin County, north of San Francisco, during the Haight/Ashbury days. I lived around there; I played with Janis for awhile. At the time, the first group I played with was called The Opposite Six, with The Sons of Champlin. A lot of my friends from Chicago ended up there also- Michael Bloomfield, Nick Gravenites. I was doing a lot of blues gigs with Michael, Nick and Barry Goldberg. About 1969, The Electric Flag was breaking up, and I lived with Buddy Miles when he was very 'insane'. I got an offer to work with Taj Mahal. So I went to work with Taj for a year- during the live album period at the Fillmore East, called "The Real Thing."

F.A. Are you on that album?

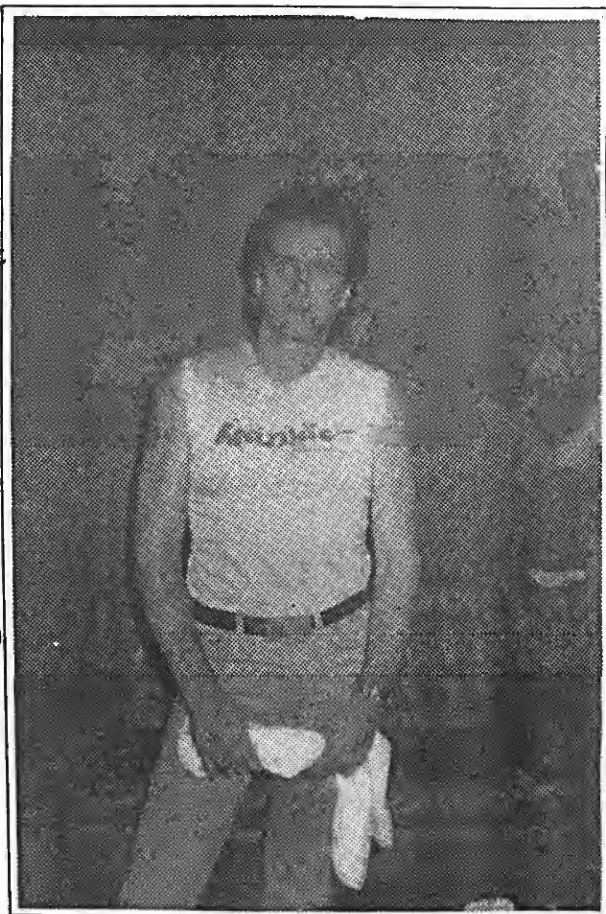
G.T. Yeah. From there, Harvey Brooks and I went to N.Y. and started a band called The Fabulous Rhinestones. Our manager was Michael Lang, who put on Woodstock. I was doing studio work, folky, jazzy stuff. I got tired of that and moved to Nashville. I worked with Dolly Parton and people who came from Memphis to record in the newer studios. From Nashville, I went back to L.A. & hooked up with Leon Russell.

F.A. What year was this?

G.T. 1974. I played with Leon for about a year and did one tour. I didn't do too much recording then, but I ran into Roger (McGuinn) and Carlos (Bernal) and a bunch of people I hadn't seen in awhile. Roger said that he wanted

Photo of Greg taken at

Lulu's Roadhouse, Kitchener, Ont.



GREG THOMAS CONF'D ...

G.T. (wanted) to put a band together and that he wanted me to play drums. That band was Thunderbyrd with Ricky Vito and Charley Harris (who later joined Poco). Then I went back to work with Leon and did a couple of tours.

F.A. So this brings you up to around 1978?

G.T. Right. I knew Roger and Gene for a long time- I didn't really know Chris, but they decided they were going to get back together and do the McGuinn, Clark and Hillman deal. They wanted me to play drums, and I said 'fine'. We did a lot of tour work, the album at Miami at Criteria, and a lot of T.V. stuff (before videos started). We toured Europe, the States and Japan, and were very well received. There was a short time right before that when I worked with Rick Danko of The Band. We did the Rick Danko Tour in Europe and his solo album. After the McGuinn, Clark and Hillman thing, I went to work with Neil Young. A good friend of mine, Ben Keith, who works with Neil, and was producing the Hawks and Doves album at the time, asked me to work with Neil. I'm on that album and we also did the Red and Roses in Berkeley, and a few more gigs around there. During the next couple of years, I was inactive because of health reasons. Last year, at the beginning of November, Gene called me up one night and said he needed a drummer, and would I like to do this tour? I said, "Yeah, I'm ready to do something.". I've got it together now, we've toured through Florida, the north eastern states, up through Canada, which brings us up to now.

F.A. Thanks for the interview and your time, Greg. You certainly do have a legendary history.

* * * * *



THE LONG RYDERS' new LP, "State Of Our Union" is out on Island Records.

Left to right: Greg Sowders, drums, Stephen McCarthy, guitars, vocals, Sid Griffin, guitars & vocals & author of the book 'Gram Parsons', Tom Stevens, bass and friend???

Classifieds

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**CROSBY:
OUT OF THE
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**NO. 5
FALL '06
WINTER '06**

FARTHER ALONG

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BYRDTRACKS by PAUL

It has been a long busy summer for Chris and myself. The mail from people has kept Chris busy replying to the many Byrds fans. This issue is a special double one featuring articles, interviews, concert and album reviews. What makes it even more special is that most of the reporting is done by you, the reader. J.P. Morrisset, Raffaele Galli, and Jon Butcher are the main contributors to this issue. I would also like to thank Mike Somavilla and Alan Jenkins.

Chris is returning to University, so I will be answering all the mail. Keep those letters coming in. Our mailing address has changed. Please send all mail to the new address listed on the opposite page. I would also like to mention that Chris and I are in a band called 'LOST PATROL'. We have a five song, seven inch EP coming out in October. There is an ad for it in this issue. Please pass the word about Lost Patrol and Farther Along.

Well, former Byrds members are definitely active in a variety of ways.

CHRIS HILLMAN and the Desert Rose Band; Herb Pedersen, John Jorgenson, Bill Bryson, J.D. Maness and Steve Duncan have been playing at a variety of places. They played in May at the M.G.M. Grand Hotel in Las Vegas. Throughout August they played bluegrass festivals. The band stayed around the California area because they were recording their album during that time. Emmy Lou Harris was a temporary member of the Desert Rose band during some of the summer. Chris has by press time signed a record deal with MCA-Curb. The label has other artists including the Judds, Sawyer Brown, Hank Williams Jr. on it. Chris said the record should be out by November 86. Chris told Farther Along that he is unhappy with Gene Clark using the Byrds name and also with Sneaky Pete for using the Burritos name. Included in this issue is an interview with Chris by J.P. Morrisset from France, May '85.

ROGER MCGUINN appeared in the Michigan area this summer. He had a band and was backing up the Beach Boys. His set was a standard Byrds greatest hits choice of songs. I have been unable to find out who was in the band and if they played on any other Beach Boys gigs. As far as I know he is still without a record contract. Roger, in the August issue of Rolling Stone magazine, put to rest the rumour of a Byrds reunion saying "they will never play again".

MICHAEL CLARKE is living in South Carolina and out of the music business at least for a while. I have been told he is working for a construction firm and also painting in his spare time.

MORE BYRDTRACKS

DAVID CROSBY by now everyone knows is out of jail on probation. I saw a short clip of David on stage with Graham Nash in a small bar in Texas two weeks after he was out of prison. It was good to see that. With his hair and mustache out, he definitely looked different. If David stays clean it looks like a Crosby, Stills, Nash, & Young tour will become a reality. No one in the band is against the idea.

SKIP BATTIN is no longer a Flying Burrito anymore. It seems Skip is more into berries than burritos. Skip is back at his berry farm in Oregon. The Battin Less Burritos recently played at the Lone Star Cafe in New York City. Raffaele Galli has an album review of the Burritos in this issue.

GENE PARSONS is working with Marian Green in the Northern California area. They are an acoustic duo. He is busy with the Stringbenders too.

GENE CLARK and JOHN YORK and company are presently in Australia, England and parts of Europe on tour as the Byrds. Greg Thomas, Billy Darnell, Carlos Bernal, and Nicky Hopkins round out the line up. Chris and I had a chance to see them this summer in Kitchener, Ontario at Lulus Roadhouse. They did sound good, although it was very disappointing to hear the same set of songs as when the 20th anniversary tour started over a year and a half ago. There was talk in the dressing room of new originals and other songs but none were played at either of the two shows. I hope all Farther Along readers get a chance to see them in Europe.

The Byrds album of unreleased material from the 1965-67 era on Murray Hill Records is still not available. Bob Hyde of Murray Hill told me it should be out in the fall. It is very frustrating for me not to be able to give the readers a more specific release date. Meanwhile, I have heard there exists a tape for trade of material from that time period and many of the same songs. Murray Hill better get their product out or they will lose out.

Interesting article on the Byrds in Rolling Stone Magazine, August '86, and an excellent article on Clarence White in Frets magazine July 86 issue.

M, C & H article & photo on next page donated by Jon Butcher.

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McGuinn, Clark & Hillman

The release of **McGuinn, Clark & Hillman** on Capitol Records marked the regrouping of three of rock's most innovative and important musicians. All three artists were, of course, members of the supergroup, The Byrds, whose music influenced the direction of several facets of rock music. Although the new album is not a Byrds album, enough of the original sound, especially the blend of their voices, comes through. Their sound is both immediately identifiable and special. The unique texture of their voices and harmonies remains intact.

Roger McGuinn and Gene Clark first met when they were hanging out at LA's Troubadour in 1964. At the time, Roger was doing solo gigs there. His interest in electrified folk music was shared by Gene who had just left The New Christy Minstrels. David Crosby, from Lex Baxter's Balladeers, joined the embryonic group and they invited Chris Hillman, a bluegrass mandolin player from the Hillmen, to also join. The above lineup became the Byrds and their first hit single, "Mr. Tambourine Man", inaugurated the

folk-rock explosion. Clark departed during the band's space-rock period (his fear of flying prevented him from touring with the group), and Hillman left with Gram Parsons to form the Flying-Burrito Brothers after The Byrds had pioneered country rock.

The Byrds were indeed pioneers. They were originally touted as the American answer to the Beatles, but they quickly established themselves in rock history as a highly original group whose ability to bring together disparate musical elements into rock initiated several types of rock music. Throughout the development of folk-rock, psychedelic rock, and country rock Roger McGuinn's twelve string guitar and the band's soaring harmonies were a mainstay. Their originality made them a seminal influence on all who followed them from San Francisco's psychedelic scene, to LA's country rockers, and even to New York's punks.

Tonight marks the trio's first Asbury Park appearance since the release of **McGuinn, Clark & Hillman**. In April of this year, the band's rousing performance at the Capitol Theatre in Passaic brought the crowd to their feet again and again. Expect the same tonight.



CHRIS HILLMAN

J.P. MORISSETT TALKS WITH CHRIS HILLMAN

• How did you and McGuinn become involved back in 1967? I believe, in the writing and recording of David Hemmings' album on MGM.

• It was just a session. At the time we had the same management as Hemmings, and that's how it came about. As a matter of fact we never even got paid for it.

• What was the exact extent of Michael Clarke's contribution to the Byrds' notorious Byrd Brothers album?

• Michael played maybe on two or three tracks and the rest was done by Jim Gordon. Michael was getting ready to quit the Byrds at the time. David Crosby was on a couple of things too, but McGuinn and I did most of the work. I haven't listened to this album in a long time. Maybe I'll get to it when I return to the States next week.

• Does any interesting unreleased stuff by the Byrds 65/67 exist in the vaults?

• No, not really. I have heard the tapes CBS is putting together for an album, and they sound bad. I think they won't even release the record themselves, just lease it to a company which will only sell it on mail order.

• The drummer on 'The Byrds' Sweetheart Of The Rodeo was Kevin Kelley. Did you rate him high and what is he doing these days?

• Well, he was fine for the type of things we were doing on the album; he did it all with us. Now as you may know, Kevin is my cousin. He lives only 6 miles away from my place, but I haven't seen him in four years. The last time we met was at a funeral. When we have family reunions, he is always invited but never comes. So that's it.

• In which circumstances did you and Gram discover Sneaky Pete Kleinow, and did he ever play with the Byrds in 1968, before the Burritos were formed?

• We just ran into him in a bar where he was playing his steel and we liked him. But I don't think we ever invited him to play with the Byrds.

• Were the Flying Burrito Bros in the first place really going to be composed of you, Gram Parsons, Clarence White, Gib Guilbeau, and Gene Parsons?

• No, never. We never asked Gib Guilbeau, we asked Clarence, but he went with the Byrds. Maybe Gene Parsons, but I'm not too sure.

• In 1971, Bob Gibson released a fine album on Capitol, and the sleeve credits included some famous names...

• Yeah, the Flying Burrito Bros. helped him in the studio, me and Rick and Bernie and Sneaky Pete. Roger McGuinn and David Crosby were on it too. Bob was a friend of ours. We even toured with him at the time, he was our opening act, and then he joined the band for a couple of years. We played the Bitter End in New York City, the Philadelphia folk festival and other dates.

• When you started your solo career in 1975 just after the break-up of SHF, members of Firefall joined your stage band. Were you considering something permanent with Rick?

• No, I had enough of band situations. And Firefall were already a band on their own. When I left it, they flew their other members in and played in New York, where Atlantic executives saw them later. What I did was helping Firefall in putting their demos together that year. I produced them.

• While we're on the subject of Firefall, can you tell me something about Rick Roberts and Jack Barthelemy's current whereabouts?

• I don't know where Jack is now, but Firefall, the band he reformed with Johnny Sambataro has disbanded. Rick hasn't done great things these past years. He has lost all his money. Now he became involved in that fake '20th Anniversary tribute to the Byrds with Gene Clark and Michael Clarke.

• Just as you mention this event, what do you think about it?

• Well, it's bad, people were abused, thinking it was a Byrds reunion, but only Gene and Michael were in. McGuinn and I were asked to do it, but we declined. They went on with the project, with John York playing twelve-string guitar. They played in L.A. and were badly received. There is no integrity in such things.

• What were the reasons for the break-up of McGuinn & Hillman in 1980?

• It made no sense going on as a rock band, it just wasn't happening. The record company, Capitol, didn't support us anymore and the third album was terrible. I listened to it just before coming to France and wondered how we could record a thing like "Soul Shoes." I was singing so bad.

• I thought it was kind of a send-up to the Rolling Stones, Chris Hillman singing like Rick Jagger...

• Yeah, in a sense it was, and we even had Wayne Perkins, on the record a guy who had done sessions with the Stones earlier. But let's forget this LP.

• After the McGuinn & Hillman break-up, you did some acoustic concerts with Rick Roberts in 1981. Did you write songs together at the time, were you planning an album together?

• God, these concerts! One of my most embarrassing period. At the time Rick was having (personal) problems, he had lost all his money, couldn't sing and was totally untogether. Onstage it was so embarrassing. No we didn't write together. But this reminds me of this song we did together on the McGuinn & Hillman album "Long Long Time." I think I should rework it on my repertoire. John Bergeren will play fine guitar on it. I'll have to try it.

• What made you finally opt again for bluegrass, going full circle?

• After these gigs with Rick Roberts, I was so disgusted that I was going to quit music. I did nothing for almost a year just staying at home. Then the guys at Sugar Hill, who had acquired the original master tapes of the Byrds' Hillman album, from Together Records and were about to re-release it, offered me a small budget to do an acoustic album for them. I literally had to re-learn how to play mandolin after all those years, because I had completely abandoned it during my Byrds days, and only made rare use of it during the time I was with the Burritos or Manassas. I'm just beginning to get at ease with the instrument, and John (Jorgensen) is a much better mandolin player than me.

• On this album, "Morning Sky," you assembled prestigious musicians and old friends. It was quite a surprise to see Kenny Worzizow was last professional music in 1977 when he quit Country Gazette for the second time, questing on your album. What is Kenny doing these days, and did you offer him to tour with you?

• Kenny is an old friend of mine, since the days of the Scottsville Squirrel Barkers back in 1961, when we lived in San Diego. I used him on the LP because he is such a good harmony singer. He and Herb Pedersen together can do some of the best vocal harmonies you'll ever hear. But Kenny isn't interested in touring. He is 43 years old now, and he is a draft engineer, doing buildings for the Army and things like that.

• Have you in mind to use Doug Dillard on recordings someday?

• My God! Anytime of course. Doug, along with his brother Rodney, is one of my best friends. We know each other since 25 years, and he's a real

HILLMAN CONT'D

friend, the guy you can count on in every situation. The original Byrds were hot real friends, just five different guys with their own personalities and nothing in common. If it had been different, the Byrds would probably have lasted longer. In fact the only Byrd to whom I talk is Roger McGuinn. »

• Why is Bernie Leaton no longer in your band?
Bernie left me when we came back from Europe last September. He was bored of playing banjo and bluegrass. He sees former colleagues of the Eagles, Glen Frey and Don Henley doing successful solo careers and develops some of a frustration; he thinks he is as good as their are. He returned to study at UCLA to learn computer and synthetic guitar. In fact Bernie doesn't really know what he wants to do. He still has to find out that it's at bluegrass that he is the best. Sugar Hill offered him a deal for an acoustic album, but he declined. The thing is, after ten years, he still gets royalties from the Eagles, he doesn't need money. Three years ago, before joining me, he put a group called Zoe together in Los Angeles, bought the best instruments and tapes to all the members of the group, but after a while everybody gradually let him down, and he became disenfranchised.

• In 1982, Chris Ethridge, who was playing bass for Ry Cooder on a Europe tour, told a friend of mine, in Italy, that he planned to do some recordings of songs he had recently written, with you and Michael Clarke, just the three of you.
I never heard of such a project and as a matter of fact I wouldn't play with Michael. There are no hard feelings though with Chris Ethridge, I get along well with him. »

• Continuing on the rumours department, a band including you plus AP Perkins, Herb Pedersen, Gene Clark and Michael Clarke was announced in 1983 as a touring unit for a possible visit to Europe that year. No, never. It wasn't even discussed. Of course Herb and Gene did guest on several occasions when I was out as a duo with just Al, but that's all.
• Have you any plans to work with Herb Pedersen again in the future?
Yes. We just did some television together in Nashville last December and we went back there last March, with Al and Bill and some of the musicians who played on Dan Fogelberg's newest album. Dan himself joined us on stage for two or three numbers. Herb is such a good harmony singer, more a back-up singer than a soloist. »

• You have been doing some sessions recently...
Not that much! I have sung on "Something About You Baby" by Gene Clark, but it's the only song on his album on which I'm present. I did the bluegrass stuff on Stephen Stratus's last album, a song called "No Hiding Place" which I enjoyed. And I did overdubs on "High Country Snobs" by Dan Fogelberg but my vocals were added long after the basic track was recorded. I don't do many sessions. »

• What is your latest recording?
Last year, we did a complete acoustic gospel album called "Ever Call Ready" for a religious tape. I think it will be released next July. It has been postponed a couple of times already. I did this album with Al Perkins, Bernie Leaton, Jerry Schick and David Mansfield.
• Going back to the rumours department, a much publicized even last February or March was the formation of the Hillman-Pedersen Band, to include Al Perkins, John Beland and Jerry Schick. »

4. Again, it's all wrong. We did some shows in Nashville with Herb at the time the Burrito Brothers, you know the Gib Guilbeau/John Beland edition were disbanding, and the lady from the Billboard magazine got everything mixed up. Oh fact John Beland came to me feeling quite

embarrassed and he apologized to me for using the name for a few years. John is alright, he's a good guitarist, but I didn't offer him a place in a new band. »

• While we are on the subject of Burrito related musicians, what is your opinion on Gib Guilbeau and Gene Parsons, two guys I admire a lot?
Gib is a fine songwriter and Gene is a true genius with his hands: the way he builds the String Bender guitars is great, and now he even builds this device on parlo. Gene can do anything with his hands. »

• And what do you think of Sneaky Pete Kleinow reviving the Flying Burrito Bros. once more, just after the demise of the Nashville based Burrito Brothers?
These guys are just milking it to death. They're in it only to make some money of the name. They played on that Byrds Anniversary tour too, and they were so bad. Sneaky deserves mental institution. Well I'm kidding but he'd better stick to his stop-animation job in movies. As a steel guitarist he is capable of the best or the worst. But he should have let the Burritos rest in peace. »

• What do you think of Gene Clark's new career with his band Firebirds?
As I said before, he has no integrity. We made a promise that no one would use the name of Byrds unless the five original members were in it, and he broke the promise, taking that band on the road. I don't think there will be another Byrds reunion after that! You have the ones who don't want to do it, Roger and I, and the one who cannot do it, David Crosby. David is into big problems, jail and drugs, big hassles. »

• Speaking of Roger McGuinn and you tell me what he is doing these days.
Nothing, just waiting for big companies' offers. I told him these big companies were not interested, I tried to convince him that after 5 years without an album on the market, recording for even a small company is better than doing nothing. Al Perkins and I offered to help him doing an album, but Roger didn't move in that direction. I tried several times to talk to him, but I am tired of doing it. It's a stupid attitude, and it hurts me because I have respect for Roger's integrity as a musician; he's into folk and he doesn't want to sell out, but again he has not a positive attitude toward his career. »

• How come that Emmylou Harris, whose career was greatly originated by you, introducing her to Gram, never guested on any of your records?
Well, just because I never asked her to do so. I like Emmylou of course, but I know better girl-singers. As for Gram, it's a pity he lived in excess, because he could have become a real star in country music, like Willie Nelson or more like Ricky Scaggs. »

• My last question, Chris, is about your recording projects. At the concert here in Toulouse you sang two new unreleased compositions, "Hard Times" and "I Don't Want to Leave This Town".
I think I will record my next album in September, but not on Sugar Hill. I have had offers from a bigger company. These two songs will be on it. I'll probably ask Al Perkins to produce again. It will be an electric country album. Then I will probably go on the road with an electric band, adding drums and everything. I have a young drummer in mind. Also I will help John Jorgenson because he's such a brilliant young musician. I am 40 years old this year, and I think I can put my experience to the benefit of young players, and they are plenty in California. »

RAFFAELE ON THE BURRITOS

The European tour of the Flying Burritos in the fall of '85 produced three new Burrito albums. Skip and Sneaky in Italy on Moondance Records, Burritos live in Europe on Relix and Burritos live in Holland on Xilovox Records. The tour of about twenty dates in five countries represented the last known face of a legendary band, which is alive and well and still able to surprise many of its listeners.

Live in Holland was released by Xilovox and distributed by Marlstone. It was recorded in Eindhoven at the Altsdadt and has twelve tracks of excellent quality. Lead guitarist, banjoist and fiddle player Greg Harris is the main protagonist behind the album. He sings lead on all the tracks and many of his own compositions are on the album. 'Star of the Show' is a slow country song by Greg. 'Closer to Me' is a simple slow tune by Greg. It was a B side of a single recorded by Greg on Oak records some years ago. 'Help is on the Way' is a hard rockin' song in the swing vein. Two brilliant songs that also appear on Greg Harris' solo album from 1982 on Appaloosa records called Electric are next on the album. The songs are 'Roll on Prother' and 'Cash on the Barrelhead'. 'Streets of Baltimore' is a Gram Parsons song that Greg sings well. Two good acoustic bluegrass numbers are also on the album. The classic Earl Scruggs song 'Foggy Mountain Breakdown' and 'Sittin' in a 747'. Both songs are exciting, brilliant performances. The album is completed by a cover version of the famous Parker and Phillips song 'Mystery Train', and a short interesting original by Sneaky called 'Spittin' Image'. Rounding out the album are the two Burrito classics 'Sin City' and 'Christine's Tune'.

The second album has been released in the States by Relix records in Brooklyn, New York. It contains only ten tracks from probably a different recording session. Four songs are on this album but not on the Holland one. These are 'Blue Eyes' a successful cover of the International Submarine Band song, 'Take a City Bride' the Gene Parsons and Gib Guilbeau song, and two Skip Battin songs 'Citizen Kane' and 'Don't go Down the Drain'. Take a City Bride is a hot version featuring Pete and Greg. The two Battin songs feature Skip on piano and vocals. The other songs that are in common with the Holland album are; 'Streets of Baltimore', 'Cash on the Barrelhead', 'Mystery Train', 'Christine's Tune', 'Come a Little Closer', and 'Help is on the Way'.

Both labels don't sail in gold, we know. It is necessary for us to support them and the group by buying the albums.

Raffaele Galli

THE COMPLETE JOHN YORK

John York is probably the less known and the most underrated musician of the Californian community going by the collective name of BYRDS. John's stay in the legendary band was a short one, from October 1968 (when he had the hard privilege of replacing Chris Hillman, their original bass-player) to October 1969 (when Skip Barth overtook bass-playing duties from him). But the presence of John York greeted two Byrds albums "Dr Byrds & Mr Hyde" (released in March 1969) and "Ballad of Easy Rider" (released in November of the same year), both on CBS.

After his departure from the Byrds, he completely disappeared from the public eye, and hopes that he would resurface in some major group quickly vanished. Then, after 15 years of absence, John suddenly reappeared in February 1985 as a member of the 20th Anniversary Tribute to The Byrds, and even started to play occasionally with the revamped Flying Burrito Bros.

John is back into the swing and promises to be very active in the coming year. On April 9, 1986 he accepted to give me a long interview at his home in L.A.

o o o o

[1] Coming to Los Angeles in June 1965, is it true that you soon joined the Sir Douglas Quintet, and how long did you stay with them?

« I was a member of Sir Douglas Quintet's for most of 1966. »

[2] Were you ever involved in recordings and onstage playing with the Mamas & Papas?

« I was involved with the Mamas & Papas. I think it was in 1967. I was their bass-player for about half the time they appeared in public, starting with the gig after the Monterey Pop Festival up to their last gig at the Hollywood Bowl, and I did some recordings with them, not much. »

[3] How long did you play with Johnny Rivers before joining the Byrds?

« I did play with Johnny Rivers, I think it was in 1968, it must have been for six months or so. »

[4] Word has it you were for a short time around 66/67, member, along with Clarence White, of a group backing Gene Clark just after he quit the Byrds.

« I did play with Gene Clark, I think it was around 67 and the band was Clarence, Eddie Hoh on drums and me. We only did a few gigs. I've seen that band mentioned in various publications as having existed for two years, but I only remember a few gigs. I did not record with Gene at that time... »

[5] When exactly did you join the Byrds and in which circumstances? Were you the luckiest bass-player of several they auditioned, or did it happen because you already knew Clarence White?

« I joined the Byrds in October 1968. The circumstances are difficult to remember: it probably was because my having played with Clarence earlier

because I don't recall any audition... I remember it was at a time I had decided to hitch-hike across America, and they called me and asked me if I would come to Los Angeles to be in the band, and I just said well I have this one thing I have to do first, and that was just hitch-hiking, which I did and then I came back to Los Angeles and joined the band. »

[6] Were you a fan of the original Byrds before you joined them?

« I was something of a fan of the original group in the sense that I remember seeing them on television when I was eighteen or so, and also I remember hearing them on the jukebox, and loving the sound of their music and responding to it very deeply. I don't think I was a fan in the sense that fan usually means, but I was definitely affected by them. »

[7] In my opinion, you contributed to two of the best post-1967 Byrds albums. Can you remember of stuff you recorded with them at the time which was never released?

« Yeah, there were some things that were not released. On the LP Ballad of Easy Rider we cut about fourteen songs, on the grounds that all of us contributed several things that we didn't use. I remember there is a Jackson Browne song we did, it has to do with a guy pumping gas at a gas station and his girlfriend being pregnant, which would be interesting to hear of course if Columbia still has this song! We cut a song called "Going Back Baby Way Beyond The Sun", having Christine McVie singing harmony. I don't know what happened to all that stuff. For all I know it could be sitting in some great library tapes at Columbia... »

[8] I think Roger McGuinn never fully realized your great potential as a musician and singer, and that he under-employed you. Can you give me your own comment about it?

« That's a difficult question, in the sense that whatever went on between Roger and myself is so long ago... I would have liked to have done more at the time, and that's a lot of why I felt as I felt I could be doing more. It doesn't even matter now. »

[9] I have pictures of a very special event that took place at the Boston Tea Party in February 1969. Byrds and Burritos together onstage! Have you good memories of that event? Can you tell me a little about it?

« Oh yes, it was a very special place to play in those days. It was a nightclub and the acoustics were spectacular. At that time, Byrds and Burritos we used to tour a lot together and we would each do a set and then we would do a set together. The evening I think of, the one that Rolling Stone magazine wrote about, was very special. I believe I played Hammond organ. Those kinds of jams happened a number of times. I guess that's the most famous one. "I Shall Be Released" I sang a few times. The one I did at every show is "Long Black Veil" and probably a few others... »

[10] I believe you left the Byrds in October 1969, after just a short year. What were the reasons behind your departure?

« At the time I'm sure I had a lot of reasons. Looking back, I can see that it was very important for me to throw it all away, like in the Bob Dylan song. It has taken me many years to come back to the same band that

12 Can you tell me about the excitement of having all these people together onstage, Gene, Rick, Robert, Greg Harris, Pete Krel, now, Skip and you, playing such great music?

13 Having all the guys onstage together is very exciting experience. When we put the band together initially for the 20th Anniversary Tribute it was very exciting. It's still very exciting. For me playing with Rick Danko was such a thrill, playing with Richard Manuel, God bless him, dear Richard, was an absolutely inspiring experience for me, and I felt like I had been saved and finally redeemed. Home after many years out of my own shoes. Back onstage with musicians I felt such an intense feeling of loving, brotherhood and communication... There is probably a lot of double-edged swords of that combination of players and here were some great nights. I remember one night in particular of the Lone Star Cafe in New York on Nicholas' birthday. I'm sure we'll all play again together. I regret that Richard Manuel is not here anymore because I dearly wish that we could play together again. I talked to Michael Clarke recently and I'm sure he will play again. It's a big family, and we form little groups to present it to the public. We really serve the same music. Playing with Snakey Pete was just fantastic; he's a true master. I got to listen to Pete every night and then I got to be a Burrito for a while... Blonde, Charlie and I would play with the Burritos some nights, we would actually go up and at some of the concerts we'd even be the Burritos. There were some gigs where Pete and Skip and Jim Goodart, Blondie and myself were the Burritos and I would like to hear some of those tapes. Rick Roberts would be part of it sometimes too...

14 After that did the Burritos ever asked you to become their permanent fifth member?

15 Yes, the Burritos did ask me to come to Europe with them. I would have loved to do it, if I hadn't been committed to a Burd. The Burd is my number one commitment. I love these guys in the Burritos, and I'd love to go out and tour Europe with them. It's really nothing more than a question of both bands being working at the same time, and my main commitment is to the Burd.

16 So you feel you are committed to Gene Clark...

17 Yes, I'm definitely committed to working with Gene. I love working with Gene. All my life I've felt that for me the real rush comes from the blending of voices, the blending of instruments. I was raised by a mother who was a chorale director and I spent most of my life singing in chorales or groups. One of the things I like about singing with Gene is he's the same kind of guy. He loves blending voices, he loves the feelings of harmonies. Lots of guys just want to be lead-singers, but in the Burd we just love to blend, and it's a pleasure for me to find Gene Clark again.

18 Are there any recording projects for the band?

19 Yes, as I mentioned earlier we're working now on songs for a new album. We don't know exactly when it's gonna happen, but just know that it is going to happen. We've got a producer picked up, we've written half of it already, we're just trying to make the right moves so that this time we're gonna do it right and also we're taking our time because there hasn't been a Burd album in a long time. And we know that's gonna be a phenomenal and the people are really gonna either love it or attack it, and we Burds we just want to make some good music, but we will stand up to the early Burd music that was done in the past and continue the tradition. We're very much in line with the Burd tradition, so it's a lot like playing Bach. It just reminds me a lot of classical music, in the sense that we are serving the music, and we are very aware of that fact...

20 Over the years of your long career, have you ever met or played with the following musicians: Doug Dillard, Gib Guilbeau, Kevin Kelly, Bernie Leadon, Joe Lala?

21 Yes, I have met Doug Dillard, I have played with Gib Guilbeau on some sessions. I have met Bernie Leadon many years ago. I have spoken with Kevin Kelly a couple of years ago and he's writing. He said that's what he did before the Burds and he's back to being a writer. Recently I have met Joe Lala.

22 Are you still in touch with Gene Parsons? Did you ever listen to his solo albums and how high do you rate him?

23 Gene, I saw him: we were in San Francisco and he came to the gig. I love his music. I have two of his albums. I think he's a very talented musician and Gene can play anything. He could build anything too. He's just a great player.

24 Do you like Emmylou Harris?

25 Yes of course, and I would love to play with her. So, J.E. if you can get that up, if you have Emmylou's ear, tell her I'd love to play with her.

26 To conclude what are your musical projects in 1986 on a more personal level than maybe the Burds?

27 The main thing is to give as much as myself as I can to the Burds and just do the best I possibly can for the band in any respect. We're gonna record a dynamic album this year and our performance has been really well received by the public, far beyond what we had imagined. Generally the people just go crazy and we love it, we know it's the music and we also completely surrender to the music. I love what we do and I don't stop continuing that feeling, that phenomenal happening every time we play. So that's our main musical project in 1986 to just keep growing.

I had walked out of all those years ago. Whatever my reasons were at the time they were probably very short-sighted compared to the reasons why I'm back in the band now. It's sort of my destiny, I couldn't escape it even if I tried, it's where I belong. You know you can try to get away from where you belong, but it makes no sense."

41 After the Byrds episode, there were years and years of silence from you. Other Byrd members, when asked about your whereabouts, seemed to know nothing... Anyway, in 1975, Gene Parsons told me you occasionally had phone calls with him, and in 1979, Roger McGuinn told me he thought you were a piano teacher... What did you do from 1969 to the late seventies?

4 From the time I left the Byrds, I pretty much intentionally disappeared and always played music. I started classical piano for a dumb bet of years, eight hours a day for at least two years, and lost interest very much of being in the public eye. I did play with underground rock bands. I guess you can call avant-garde in the sense that they were not aimed at any kind of commercial market place. I had a lot of reasons for disappearing: spiritual reasons among them... I did communicate a little bit with Gene Parsons during the mid-seventies, and with Roger McGuinn a few times. I guess if he thought I was a piano teacher because I at one time worked on pipe organ. That was fascinating, really fascinating, and I did intend to take on music students. I got very involved with the middle eastern music in the late seventies. I played with some middle eastern orchestras, playing bass or guitar, sometimes violin. It's still very much a part of me...

42 I heard about you again for the first time on December 22, 1981 when you were billed at the Two Dollar Bill's with a fellow musician called Ed Reynolds. Can you tell me about that musical venture?

4 After those appearances at Two Dollar Bill's, I reached the point where all I really wanted to do was to play solo, just myself and my guitar, perhaps with one or two other musicians, and just sing for the people. For a lot of these appearances I would invite one other musician to play along with me, no rehearsal, no anything you know. I played with a phenomenon called Tom Talley who's a classical viola player. Sometimes one more guy would come around and jam with us; some nights we had a dobro player, and a hand-percussionist, or a guitar player. It was fun. I'm amazed that you know about that, I'm impressed that you know about that...

43 Then in 1983, John DeBartolo of Sierra/Briar Records told me he believed you were playing in LA clubs with a band called New York...

4 It's true I did have a band for a while called New York, spelled New York. For a while I had several bands that I always called John York and his Bystanders. I finally heard that a band using the name had been signed to a record company, so I had to change the name. I wanted to come up with a new that nobody would steal, so that's the name New York. We played around LA a few times, in some of the local clubs. It was mostly original music that my wife and I had written. The guitar player was Eddie Reynolds who used to play with Lou Reed, the bass player was Tom Talley whom I mentioned earlier, and the drummer was David Gelz who used to play for Janis Joplin. It was

not Byrd-like music, it was much more like the Pretenders, something that I suppose you could call new-wave."

26 The big surprise was your joining in February 1985, the 20th Anniversary Tribute to the Byrds. In which circumstances were you asked to be part of it, after so many years away from the whole Byrds/Burrito saga?

4 Well, it was something of a surprise to me too. I happened to run into Michael Clarke and Gale Clark at a club called the Palomino just outside of Los Angeles, and they had put together a tribute band and they needed one more Byrd. So I guess I said I would love to do it and at that time the band was different. I suppose I should help you the band now consists of Gene Clark of course, he's the leader and founding member, Nicky Hopkins the piano player, Greg Thomas on drums (Greg played with McGuinn, Clark & Hillman, Neil Young, Leon Russell, so many people), on bass we have Carlos Bernal. You might know, as you seem to be so well informed on Byrd history, that Carlos played on the south African tour after the Gram Parsons split back in 1968. The guitar player is Billy Darnell. I do hope you have a chance to hear us play, as Billy plays so much like almost as if he'd be haunted by Roger and Clarence at the same time. I know you would love the way he plays. And then I'm playing guitar as well. It's a wonderful band, if I said we've all been waiting for for so many years. We all have a twenty-five years experience playing, being on the road. The music is so strong! So when we come to your part of the world I'm sure you'll get to hear it."

45 How came this move from electric bass to electric twelve-string guitar and which other instruments do you play?

4 The move is a welcome one for me. I've always been a guitar player. It just worked out that I played bass for the Byrds but I have always played guitar and twelve string has been my favorite instrument for many many years, and I'm thrilled that I can play electric twelve-string in the Byrds."

46 Do you get a chance to sing some of your own songs onstage?

4 Yeah. As a matter of fact, Gene and I have been writing together and we do those onstage. Our show now consists about 15 songs and three or four of them are original songs, new songs that we are working on now for the next Byrds album which should be out this year."

47 A bassist yourself, how do you rate these three bass players favorites of mine: Chris Hillman, Chris Hillman, Chris Hillman?

4 Well they are all favorites of mine too! Chris Hillman, I think broke new grounds, he's such a strong player, he met the challenge of converting from mandolin to bass. In this day I'm always impressed with this playing, and I think he's a very innovative bass player, one just really fine musician. Chris Hillman has always been definitely one of my favorites. He is the archetype bass player in spirit, he just totally surrenders and becomes the bass. Skip Bordin is just

and become a world band once again in the present. Outside the band, whatever time is left, of course J.P. is working on songwriting and I'd love to do some producing. I'm still involved with playing middle-eastern music. But mainly in 1986 I plan devoting as much time as possible to the music of the Byrds. It's my number one dream come true right now...»

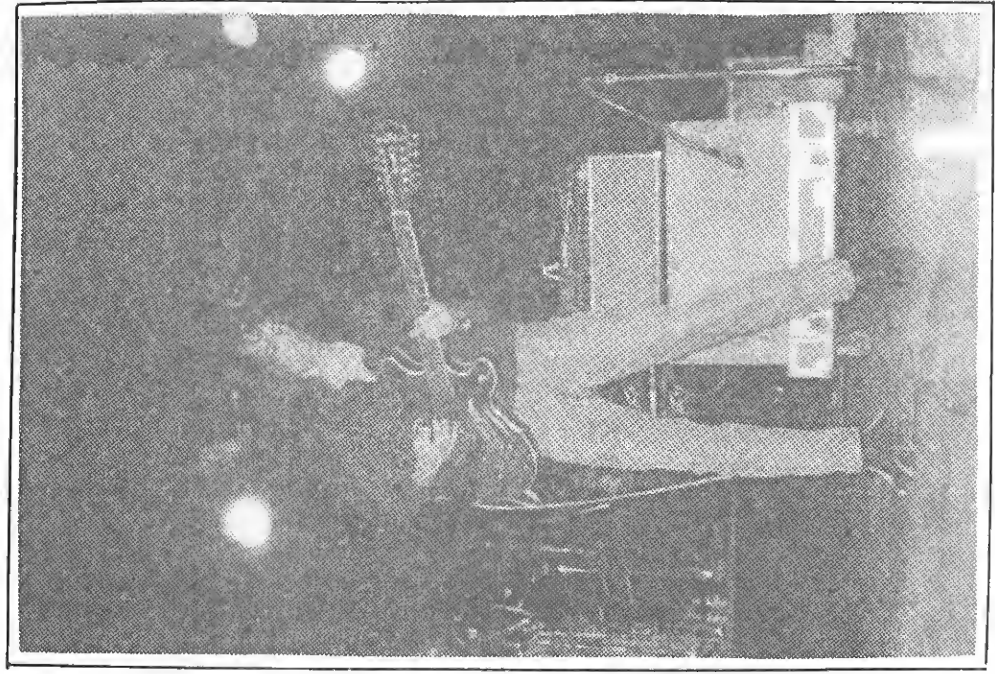
«OK. JP, once again I'm sure we will come to Europe, at some point and J.P. definitely contact you when I know what's happening and I'm very happy to hear from you at any time and I thank you so much for your interest and your genuine concern. Please keep in touch with me, and if you need more, then please let me know and J.P. send you more. I'm looking for to meeting you in the future. I hope to see you soon...»

J.P. Morisset,
FRANCE



BELOW LEFT - JOHN YORK AT
CALIFORNIA'S, WINDSOR, ONT.
FALL 1985

BELOW - JOHN AT LULU'S
ROADHOUSE, KITCHENER, ONT.
FEB. 1986



LIBERTY WEEKEND REVIEW

by JON BUTCHER

Which brings us to Liberty Weekend, America's excuse this year for a good party, sincere in its intent but tainted by commercialism. Flagship Travels in New York, in conjunction with the formal commercial entity called Liberty Weekend, held a "60's Cruise" (read "oldies show") on Saturday night, July 5. The program included Johnny Maestro and the Brooklyn Bridge, an act that has sustained an 18-year career based on one hit record, plus Tommy James, the most freakish looking mid-40's rock star still working, topping the bill. Sandwiched between these nostalgic favorites were the Byrds.

Shortly before their set, John York enumerated the current personnel for me. The group remains Gene Clark on acoustic guitar, John York and Billy Darnell on twin lead, Carlos Bernal on bass, and Greg Thomas on drums.

The Byrds were, from the beginning, very spirited and very loud. They opened with "I'll Feel A Whole Lot Better" and subsequently remained with the crowd pleasers throughout the set. A reworking of "Mr. Tambourine Man" followed, a reading of the complete song but uptempo like the hit. As John York shared the lead, here it became apparent that there were sound problems. John's vocal could barely be heard, and this went on for several songs. Next, Gene and John again shared the vocals on "My Back Pages". Again, John couldn't be heard at all on "Mr. Spaceman", but finally changed mikes for "It's All Over Now, Baby Blue". Meanwhile, the band cranked out the Greatest Hits album, specifically "Chimes Of Freedom", "Turn! Turn! Turn!", "So You Want To Be A Rock n Roll Star", and an extended version of "Eight Miles High". To be honest, I never cared for late 60's jams, and I have no patience for them now. Neither did anyone else. The crowd behind me, only moderate before, had all but left. Still, the few of us remaining were able to coax an encore, which surprisingly began with "Knockin' On Heaven's Door", traditionally Bob Dylan's encore and a song he's shared with McGuinn. The next and last song was "You Ain't Goin' Nowhere", which failed to inspire the sing-along that it normally has for years.

In terms of musicianship, the band cooked and Gene and John clearly enjoyed themselves. Gene's vocals were fine; his voice is at once sweet and fragile. It is one of the most distinctive and beautiful voices in rock. John, when he could be heard, provided a competent McGuinn impression. It was an enjoyable performance but definitely out of synch with Johnny Maestro and Tommy James. Two fans who had come aboard specifically to see the Byrds were disappointed. One of them had half expected to see McGuinn and Hillman.

However, I was able to talk at length with Billy Darnell after the show. He was very friendly, responsive and anxious to answer my questions. Unfortunately, I hadn't attempted to bring a recorder on board and, to be fair, Billy had no idea I'd be publishing an interview (neither did I—I had no idea we'd become embroiled in a lengthy conversation) so I will not attempt to directly quote him here.

His youthful looks are deceptive; Billy personally knew McGuinn before "Mr. Tambourine Man" was even released, and he played on tour with Roger some years ago, as had Greg Thomas. And while

this group could easily be renamed Friends of McGuinn, Darnell is plainly loyal to Clark and was quick to remind me that Gene was as important to the Byrds initial success as was McGuinn. It was interesting that Billy alluded to the familiar story of how the other members had been jealous of Gene's greater success; he was the primary source of the group's original material and so made more money from royalties.

When I initially approached Billy, I complimented him on the show and his playing. He plays a 12-string Rickenbacker on stage, and I had to ask him if he'd spent hours listening to the old records so he could get McGuinn's parts down. He said no, he was just really familiar with those records from years of hearing them.

"How do you feel being part of an 'oldies' package?" He didn't like it. They would have liked to have done some new material. Gene's constantly writing. One day they'll be working on a new song of his in the studio, the next day he'll come in with something even better.

Much of our conversation had to do with the group's name, a major bone of contention with Byrd fans. While the original group had experienced a natural evolution, the name had been dead for 13 years and to many the use of the name now is a bit deceptive. "Do you really feel that you are one of THE Byrds, or do you feel that the name is being usurped?" Privately I recalled that John York had quit the group years before because he felt dishonest about the name. Darnell didn't hesitate. These ARE the Byrds, a continuation of that evolution. He had played with McGuinn, John had years ago replaced Chris Hillman, Carlos had been their road manager during the South African thing, and Greg had played with Roger in Thunderbyrd.

Related to that, I mentioned how McGuinn and Crosby hadn't cared for this group using the Byrds name. Well, McGuinn had given them his blessing. I interjected that in a Gannett newspaper article last year, McGuinn had referred to the Tribute Tour as "bargain basement garbage." Well, he had come around, as had Chris Hillman. As for Crosby...It really pissed Billy off that anyone should hassle them now over the name thing when no one had bothered Gram Parsons or Kevin Kelly or Clarence White. It is clear that Billy Darnell passionately believes in their legitimacy and his argument is persuasive.

What's next for the band? They seem to have finally evolved into a permanent unit. Most importantly they like each other, whereas previous members had been involved in near-brawls. They would like to make a record of new material. It is my observation that unlike other incarnations of 60's groups, such as the ones you can see on the Happy Together tours, this is a band with real growth potential. Their music remains vital and contemporary and they should attempt to avoid the oldies circuit.

And so concludes my Liberty Weekend adventure. On a personal level, I got some great pictures out of it, but best of all found my all-time favorite American band to be as friendly and approachable as I'd always hoped they'd be.

I guess whoever the Byrds are is just alright with me.

Jon Butcher
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FEB 87

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A FARTHER ALONG
PRODUCTION 1987

BYRDWATCHERS

Here we have Tony "Rooftop" Gliozzo, a long-time dedicated Byrds fan from S.I, New York. Tony, King Bee of videos, came to visit us during the holidays for good food, good laffs and a grrrreat time! "Rooftop" is notoriously known in this area for his chilling harmonica solos in "Turn, Turn, Turn" and "Lil' Red Rooster"! Keep a keen eye for him at your nearest railroad tracks today!!!



ByrdTracks...

Chris and I would like to thank everyone who sent Christmas greetings and letters of support to Farther Along. We hope that all Farther Along readers have a happy and healthy New Year.

So far, 1987 could be called "the year of the Byrd". No fewer than eight Byrd-related albums have been released or will be available soon. The strangest part of all this is that ROGER MCGUINN is not on any of them. I think that this is a hint for him to get on an independant label and get some product out.

GENE CLARK has his "Roadmaster" and both "Dillard and Clark albums re-released on Edsel Records out of England. Three non-album Dillard and Clark tracks are also included on the re-issues. Gene's "Firebyrd" album was about to be re-released on Making Waves from England, but unfortunately, the company has recently folded. Whether "Firebyrd" will be picked up by another label is up in the air at press time. Gene also has a new acoustic album with Carla Olsen of the Textones due out in the spring of '87. So far, it will be available through Demon Records out of England. More info on the album in this issue. Meanwhile, Gene and The Byrds are still busy touring parts of the U.S.A, currently with the Mamas and the Papas. Hopefully, Gene and the boys will be able to make it over to the U.K. in the near future. Hey guys, it's about time you came back to Southern Ontario for a few gigs, eh...

CHRIS HILLMAN is set to take 1987 by storm. The first two Burrito albums and a third album have all been re-issued by Edsel Records (where would we be without Edsel??). Chris also has a new album and tour set for this spring. More news on Chris later on in this issue.

Check out the latest edition of the North American Cosmic News for the in-depth interview with MICHAEL CLARKE. Mike talks Byrds, Burritos, Firefall and the latest Gene Clark and the Byrds tour.

SNEAKY PETE KLEINOW is presently working on a movie soundtrack. SKIP BATTIN recently made an appearance at the Relix Records party at the Lone Star Cafe in New York City. There is rumour of a Burritos European tour in '87 but nothing official as of this date.

GENE PARSONS and MERIDIAN GREEN are currently trying to finish up a new album in California. They need help in financing it. Included in this issue of Farther Along is a letter from Gene and Meridian telling you how you can help.

DAVID CROSBY, well on the road to recovery, is also set to tour this year with Stills and Nash. Neil Young has not committed himself yet, but fans hope that the legendary CSN&Y

will be reunited again. A new Crosby solo album as well as a new CS&N album are also set for release this year.

The continuing MURRAY HILL saga is still not over. According to Murray Hill officials, the unreleased Byrds album is still in production. The tapes have not been stolen. But one thing that does upset me is that they are planning to overdub some new voices and instruments on the old tapes, taking away from the authenticity of the '65-68 tracks. They informed me that a release date for the spring of '87 is set, but don't believe it til you actually see it!

Chris and I would also like to thank everyone who has helped our band, LOST PATROL (especially Geraint Davies, U.K.). I think that we surprised a lot of readers because we don't sound "Byrdsy". For those who have inquired about obtaining the 5 song E.P, it is available in two different covers from Midnight Records in New York. Send \$2.99 (U.S.) plus \$2.00 postage and handling charge to: Midnight Records, P.O. Box 390, Old Chelsea Station, N.Y, N.Y, 10011. In England, the record is available in London at the Vinyl Solution Record Shop, 39 Hereford Road. Lost Patrol just got out of the studio with enough material for a complete album and are currently looking for an independant label to release it.

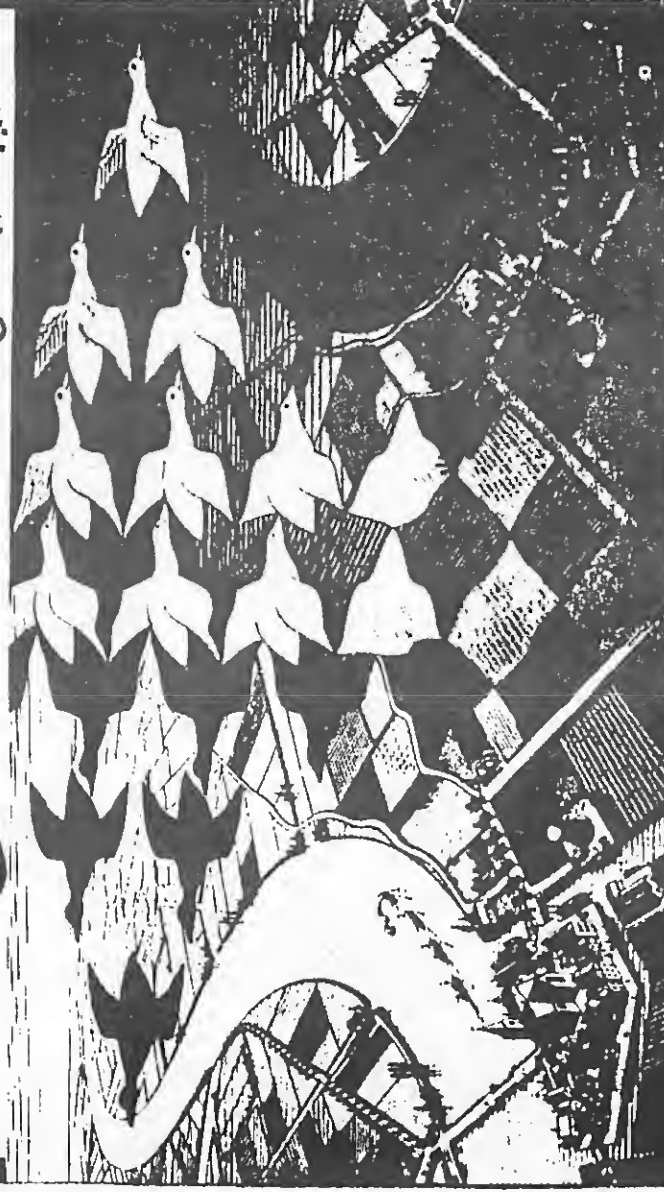


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BAR NONE MUSIC

CHRIS HILLMAN UPDATE

Mr. Paul Langan
409-1616 Ouellette Ave.
Windsor, Ontario,
Canada N8X 1L2

Dear Paul,

Thank you for your letter of November 30, to Chris.
I am sorry he could not write back himself, but he is
right in the middle of finishing up his new album.

Here is some information on it:

The Desert Rose Band

Chris Hillman Lead Vocals, acoustic guitar

Herb Pedersen Harmony Vocals, " " "

John Jorgenson Background Vocals, electric guitar
mandolin, six string bass

Bill Bryson Background Vocals, bass

Jay Dee Maness Pedal Steel Guitar

Steve Duncan Drums

Producer: Paul Worley

Recorded: Amigo Studios, Burbank, Cal.

It will be released on MCA/Curb Records. Chris is signed
to Curb Records and they are distributed by MCA. A single,
"Ashes of Love" will be released on February 23 and the
album on April 16. Chris will tour in the late Spring in
the U.S. to support the album. Therefore, he does not have any
plans to work with Roger in Europe.

Regarding the Murray Hill tapes, Chris had gone into the studio
recently with Jim Dickson to repair a bass part, and I believe
Crosby had done something as well.

Also, The Desert Rose Band was voted #1 Country Band in the
Music Connection Magazine.

Regards,


Connie Hillman



BALLARD ON MCGUINN

Roger McGuinn's trio of UK dates brought to a close his Fall '86 European tour, a five week jaunt which took in not only regular haunts such as Scandinavia and Germany, but also less obvious enclaves of Byrdom such as Spain and Austria. Since Roger's last visit to England two years ago there has been a noticeable change in the age profile of his audience, with the lower end of the range now extending downwards a good five years or more. This, I would suspect, is not totally unconnected with the plethora of young guitar based bands, many of whom have chosen to reach back to the Byrds for their harmonies or sound. For some then the gigs were probably the first opportunity to check out one's hero's hero, and I doubt whether many of the welcome newcomers left disappointed.

On each occasion a fit and healthy looking McGuinn was received vociferously by eager crowds with unsatiable Rickenbacker appetites, and rain grey towns or no, Roger seemed genuinely touched by the obvious warmth and sincerity in their greetings. The length and composition of the sets were roughly comparable, with only a few songs such as 'American Girl', 'Do It All Over Again' and 'Tiffany Queen II' being interchangeable. Manchester got 'Knockin' On Heaven's Door', while Brighton's patrons were treated to 'Goin' Back' and an emotionally charged 'Russian Hill'. Of the newer songs 'Light Up The Darkness', 'Sweet Memories', 'The Price You Pay', 'One More Chance' and the excellent 'The Tears' all got airings at some stage. The welcome inclusion of the relatively obscure 'You Showed Me' surprised a lot of people, but I'm afraid that the subtlety of 'Tiffany Queen II' was probably lost on many.

Being objective about it, the basic structure of McGuinn's set could do with an overhaul of sorts, for many of the song intros lacked any kind of spontaneity, with the result that they came across as being too well scripted. This was especially noticeable during the 'Gene Tryp' segment of the shows. The odd, unrehearsed anecdote or throwaway line here or there would have made all the difference I'm sure. Nitpicking perhaps, but I was not the only attendee to comment upon it.

Although Roger is billed as a solo performer, he is, in essence, really half of a very effective and efficient duo. Being able to watch his wife Camilla in action at close quarters makes you appreciate that her input into the success of the whole enterprise is just as crucial as his, only her's is perhaps less obvious.

Three good shows ~~then~~, which enabled many to re-confirm their faith with conviction. We will have to exercise patience until '88 now, I guess, by which time I trust we'll not only have a new album, but some new stories to go with it.

Barry Ballard

MCGUINN INTERVIEW

After spending five weeks on the road zigzagging across half of Europe from Scandinavia to Spain, the end of the tour is, at last, in sight and you're looking forward to getting back home and basking in that glorious Florida sunshine. You've arrived in Brighton to play the final gig and its a fine autumnal English evening. What better way to relax and unwind a little before the show than to stroll along the colourfully lit seafront taking in the bracing, salty night air. But you can't. A week ago you agreed to give an interview here to a guy you know, and so you find yourself sitting in the hotel's foyer sipping a Perrier and waiting for his first question. He said he only wanted an update so hopefully he'll keep it short. Thankfully he does, fully realising that you'd much rather continue talking informally about PCs, IBM mainframes, interfaces and new software packages. The cassette recorder is produced, the status of your relationship alters instantly, and he kicks off by asking about your recording plans with Terry Melcher:

Well Terry is producing the Beach Boys. He produced their new single 'California Dreaming' and he called me up and invited me to play on it which I did. He flew me to California from Florida, First Class, which was nice! I did the thing and while I was there Bruce Johnston said 'Hey Terry, you ought to record Roger'. Terry said 'Yea, I'd like to, that'd be fun', and I said 'OK, it would be fun'. So we started talking about it and I got a call from Terry a couple of months later saying 'Let's get it together'. So its still in the talking stage 'cause we haven't got a label. It's just a loose idea about where we'll cut it, but it'll probably be in Northern California near Carmel where Terry lives. He has his kid in school there and so he doesn't want to hop off to Florida or New York or LA or wherever to do it.

As far as musicians on it, probably be open. Some of the local guys in the San Francisco area, studio guys, or some of the people from some of the bands. Carl Wilson has volunteered, and I've had offers from REM and the Long Ryders and all kinds of people that have said they'd like to help out. I don't know exactly what's going to happen though, it's a matter of availability and timing and everything.

Will you cut it before you go for a label deal or will you wait for a deal and then cut it?

Well hopefully we'll have a label interested when we decide to cut it, although Terry said he's interested enough to cut it first if it comes down to that. If we shop around and find that there is no interest from the majors we'll go ahead and cut it anyway.

People keep asking me about an album called 'Country Christian'. What's all that about?

Yea, its a bogus album title which as far as I can figure was made up by one of the bootleg distributors who had an advert in one of the musical periodicals and threw that name in there to keep my name active. That way people wouldn't forget me in case they came up with another bootleg album which they probably will because every time I come to Europe another one comes out. I don't like the idea of bootlegs, but I hope they do some good because there's nothing I can do about them.

Will you be cutting 'America For Me' or haven't you worked out the titles yet?

I haven't worked out the titles yet. Terry and I have to sit down with material and we really haven't done that yet.

I've read recently that you played with a band in Detroit. Was that a back-up band?

It might have been the Beach Boys band, is that who you mean?

Maybe. Sometimes with these snippets of information coming across the Atlantic they tend to get distorted.

I played at one of those indoor/outdoor amphitheatres in Detroit. I opened for the Beach Boys and their band backed me up on half of my set which has been happening on a lot of dates I've played with the Beach Boys. I did quite a few with them.

Farm Aid. You played both. How did that come about? Did you make the first move or did they approach you?

The first one was because I was friends with Vern Gosdin and Vern invited me to sing with him on his set, part of his set. While I was at Farm Aid I met some of the folks who ran it and they invited me to do the second one.

Up till now though you've not been involved in anything political or made a statement of that sort. Why's this different?

I didn't really see it as a political statement as much as just helping out all the farmers. I wasn't making a bold political stand or anything. I just wanted to help the people out because I felt sorry for them. I just wanted to step in. When I saw Dylan on Live Aid say 'Well this is nice. It's nice to feed the people in different parts of the world, but what about our people?', I just agreed with that.

You've done quite a lot of TV lately haven't you? What with the Austin City Limits show and all, which we don't get in the UK.

My mother's got a copy. She'll show it to you!

Had the technology been around ten, fifteen years ago, are there any songs you've done which you feel would have made good videos? 'Chestnut Mare' and 'Mr Spaceman' spring to mind.

I think 'Chestnut Mare' would have made a really good video. It would be expensive if you wanted to do it properly with the horse going off the cliff and all that rather than just superimpose a horse over it. In a way I just feel I missed the boat on that whole thing. It just happened after my time. Maybe I'll do it later, I don't know. I think I may have missed it entirely because it seems to be fading out now, or at least being pared down to size. It's not as big a thing as it once was.

Hasn't the production side ever appealed to you?

Well no because I never really got that close to it to be involved. I would enjoy it I'm sure, but I'm too busy. I'm always working on the road and I don't have time to lay off and go into it.

Tell me about the 'Peter Case' album. How did that come about?

T-Bone Burnett called me up and it was a straight session thing where he just called and asked me to do a session. I didn't even know who Peter Case was when I did it and now I do. I just overdubbed on it.

Had you heard the song before?

I'd heard the Pogues, but I hadn't heard that song by them.

It seems to me that that's a song which you could easily do if, vocally, you went into sea shanty mode.

Yea, its in my repertoire. Not the song, but the style.

Is Camilla writing any songs with you?

Yes she is.

Are you performing any of the ones you've co-written? I thought that the structure of 'City' was amazing, really excellent.

Thank you. All of the new songs I have were co-written with Camilla. I always co-write with her. Sometimes I do the lyrics and sometimes she does. Like 'The Tears'. She did all the lyrics on that and I just wrote the tune.

That song has the same sort of feel as 'City' to me.

Well that's just her writing style.

I wanted to ask you about the Anastasia Lighthouse which crops up in 'Sweet Memories'.

Well I lived in Saint Augustine when I was a kid and there's this lighthouse down the beach, so that was it!

Has there been any out-takes from your solo albums? I remember when I came out to Malibu that time and you played me the tapes from the first album and there was that song about a priest called John which never came out.

Oh yea 'The Only...I think there are a few, but I can't remember which ones right now. Chris and I wrote a whole bunch of stuff for the 'McGuinn - Hillman' album and there were a lot of songs that weren't released from that.

You're aware about this project to put out a lot of the Byrds' out-takes are you?

I've been consulted about it.

Does it bother you either way?

No, I don't care. I think its fine. Its obviously just something for collectors, its not going to be of any commercial value.

It seems to be taking a long time coming out.

Yea, I don't know what the problem is. I don't know why they've delayed it so long. Jim Dickson said that the guy was waiting for me to give the approval and I said 'Well tell him its OK'. I don't care. I heard the RCA 'Eight Miles High' from it.

In retrospect what does that sound like?

Its OK. Its not as good as I thought it was actually, although its interesting. I think the guitar solo is more fluid, but its not that much different. The recording is a little bit different texture, but its OK.

Well as all I wanted was an update, I guess that's about it.
Thanks.

That's OK. Thanks.

Barry Ballard



When the Flying Burrito Brothers came to the Lone Star Cafe in New York City last August, Skip Battin, much to my surprise and disappointment, was not with them. Still, the band otherwise resembled the personnel that appears on their last two live albums released by Relix in the past year: Greg Harris on fiddle, banjo and rhythm guitar; Jim Goodall on drums; and the legendary Sneaky Pete Kleinow on pedal steel guitar, plus a competent pick-up bass player.

Despite Skip's absence, the show was generally excellent. Greg Harris, with his gravelly voice and unrestrained energy, is a great frontman with a terrific sense of timing. Jim Goodall slapped the skins with happy abandon, and Sneaky Pete displayed his usual virtuosity. Still, Skip was missed.

Sneaky Pete graciously consented to an interview between shows. Sneaky Pete has become, by default, at least the spiritual leader of the group, or "King Burrito" as Skip has more recently described him, having remained with the group most of its eighteen years. And while he has never attained superstar status in America, he is greatly respected by his peers as the virtuoso of the pedal steel guitar, and as such has been one of the most in-demand session musicians, having supported such mainstream pop and rock acts as Billy Joel, John Lennon, Linda Ronstadt, Neil Sedaka and Ringo Starr.

On stage he is physically reserved. He is reputedly shy and it seems that he seldom looks at his audience but instead becomes totally immersed in his instrument. His expression is one of pleasant concentration, his demeanor is one of a professional, his performance is technically exact.

Off stage one gets the impression that he is a serious and thoughtful man. He has a quiet charm that puts one immediately at ease. Our conversation flowed quite naturally and I respectfully kept my questions brief, as the band was tired from travelling.

JB: To start, I have to ask the obvious: What's happened to Skip Battin?

SP: What's happened to Skip? Well, Skip is up on his berry farm in Oregon. He's up at his farm and he can't do any major touring right now, so we're just kinda picking up the slack.

JB: Going back a bit, there's been some confusion as to whether you really ever performed with the Byrds on stage.

SP: Yeah, I did! Well, I only played with the Byrds about, oh... I'd say about six times. That was when Gram (Parsons) was in the band, and Chris (Hillman) was still with them, Gram and Chris. And then one time after the Burritos were formed, I played with them one other time at the, uh, I think it was the Troubador in California.

JB: According to Rick Roberts (in liner notes for Live In Amsterdam), you had left the Burritos around 1972 because there was more money in session work. What brought you back when the group reformed in 1975?

SP: Well, I didn't leave the band just because of session work. I left mainly because of conflicts within the band. But there were a lot of things, you know, conflicts in the band. I thought that people were dragging their feet, the direction wasn't going the way I thought it should. And there was a lot of drug use in the band, excessive amounts of drugs, so I decided that I just didn't want to do it.

JB: So what brought you back in '75?

SP (enthusiastically): A new format. A new group. Chris Ethridge, Gib Guilbeau...

JB: I have to admire the group's stamina, that you've kept it going all these years, because despite your reputation, you're not a household name.

SP: Right.

JB: And yet you've continued on in one form or another. I was especially amused by the duo that existed a couple of years ago.

SP: Oh, John and Gib!

JB: John and Gib. You were on that album...

SP: Oh yeah.

JB: And yet you only received an album credit.

SP: I was a part of that group at the time we made the album, then I quit that outfit 'cause I couldn't... It didn't work out right...

JB: Who's decision was it to go mainstream country?

SP: Well, that was the reason why I didn't do it. The group, John and Gib wanted, to move to Nashville, go the Nashville formula, and I just didn't want to do that. And I don't want to live in Nashville under any circumstances.

(As quoted in a previous Farther Along, Chris Hillman is opposed to the continued use of the Burritos name. When I mentioned this to Pete, he seemed genuinely surprised.)

JB: Have you kept in touch with Chris Hillman?

SP: No, I haven't. I have talked with him about three or four times during the time I left the group, but that's about it. And that's not very much. But probably the only times I've ever talked with him is when he's called up about something. And you know, I don't understand his attitude, why he'd be so uptight about somebody else continuing on with the group.

THE SNEAKY PETE STORY BY JON BUTCHER

JB: Is there anyone who actually owns the name?

SP: Current usage is 90% of the law.

JB: How did you and Greg get back together?

SP: We just thought Greg was a good frontman, you know. He's got a lot of energy.

JB: As the most constant member of the group through the years, how influential do you feel you've been in determining its direction? Do you tend to delegate?

SP: Well, it's always a group effort, you know. It's always a group effort. I'm more or less the person who pulls things together so far as getting personnel and making it go on, I think. But within the group everybody works together and nobody's the boss or head honcho or anything like that.

JB: Not to embarrass you, but I think that generally speaking you're regarded as the master of your instrument...

SP: Well, some people say that, and others don't. (laughs)

JB: Does that amuse you, or make you uncomfortable, having to live up to a reputation like that?

SP: Well, it doesn't make me uncomfortable, but I question that theory. It's very hard to say who is the best, the best of anything in the world. Even when you read the Almanac and you want to find out who's the best at what, I don't always believe that. (laughs) So it's hard to say. Who knows? It's whatever people like.

JB: You've played with so many people, including John Lennon.

SP: Yeah, uh-huh. Two albums.

JB: What's going to happen next with the band?

SP: Well, we're going to do an album. We're going to do a new album, probably in September or October, we're hoping. All that's keeping us from doing it is time. I work in films, you know. I do special effects in California and it takes up so much of my time that I have a hard time doing anything at all. But I'm going to try to make time, September or October, to finish up an album we're dabbling in right now.

JB: Will this be an original studio album? All new songs?

SP: Oh yeah, yeah. All new songs. And I'm also planning to do my own new album.

JB: I see that your solo album from 1979 has been reissued.

SP: Reissued and repackaged. They say they've done a better job of mastering than they did before, and I believe that because I don't think they did it very well before. But I am hoping to do my own second solo album, which will be all instrumental, and it will be... Really, all I can say to describe it is it will be really aimed at a commercial market.

JB: Does it frustrate you that the Burritos have never attained commercial success, after eighteen years and in spite of your reputation?

SP: Well, it's a little disappointing from a monetary standpoint, that I can say. As far as having a number one record or a number one success, it doesn't bother me from an artistic standpoint. It bothers me from a money standpoint.

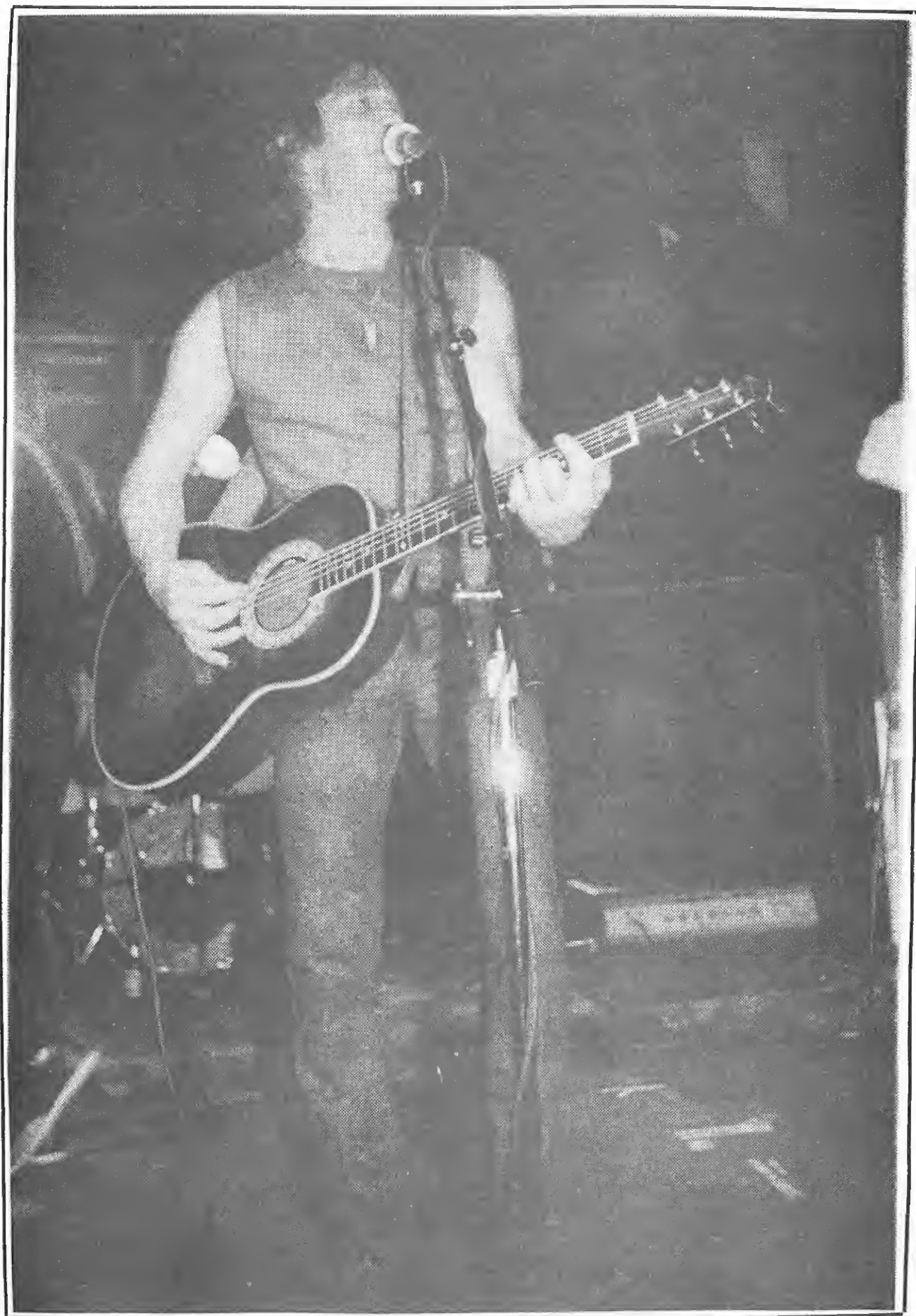
JB: How about people like the Eagles, or various other 70's country/rock bands that were inspired by you, and which became huge successes? Did you ever feel like "that should have been us?"

SP: No, I didn't, no. Because I don't think we had what they had. They had the ability to hit people right in the middle of the target, you know, for what they wanted to hear at the time. And that was all to their benefit, you know. I don't feel jealous or envious at all...

JB: Pete, thanks so much. It's been a real pleasure being able to talk with you, and I'll be looking for that next album.

SP: Great!

Postscript, Jan., 1987: I spoke with Greg Harris later that night, but not at great length. Since then I have spent roughly 90 minutes with Skip Battin. The love and respect they both have for Pete, as a man and as a musician, is very evident. I am grateful for Sneaky Pete's time and patience that evening, and to Toni Brown of Relix Magazine for her encouragement.



SO REBELLIOUS A LOVER

GENE CLARK AND CARLA OLSON

"SO REBELLIOUS A LOVER" is the acoustic collaboration of Gene Clark and Carla Olson. It was recorded in Los Angeles during October 1986 and was produced by Michael Huey.

GENE CLARK (acoustic guitars, harmonica on Fair And Tender Ladies & Don't It Make You Wanta Go Home, vocals) Gene was one of the founding members of the Byrds and was their main songwriter during their first few years; Feel A Whole Lot Better, She Don't Care About Time, Set You Free This Time, Here Without You, The World Turns All Around Her, and the classic Eight Miles High.

After leaving the Byrds Gene released a series of highly-acclaimed solo and duo albums, the latter of which in tandem with Doug Dillard. And later he formed McGuinn, Clark & Hillman with his ex-bandmates. He also wrote songs for other artists including You Showed Me for the Turtles which reached #6 in the United States. Others that have covered his songs include; the Eagles, Linda Ronstadt, Pure Prairie League, the Flying Burrito Brothers, Juice Newton, Johnny Rivers, the Flamin' Groovies, Roxy Music, and Husker Du.

CARLA OLSON (acoustic guitars, piano on The Drifter, vocals) Carla is the leader of the Textones, the much lauded Los Angeles by way of Austin, Texas rock band whose 1984 debut LP included guest appearances by Ry Cooder, Don Henley, Barry Goldberg, and Gene Clark. The Textones are currently recording a new LP, "CEDAR CREEK" which will include in addition to band compositions songs Carla has written with Scott Kempner of the Del-Lords and Kathy Valentine, late of the GO-GO's. Carla sang background vocals on the title track of Don Henley's "BUILDING THE PERFECT BEAST" LP and she co-wrote a song on Texas guitar hero Eric Johnson's debut LP. She recently sang on a John Fogerty B-side, No Love In You, a song he found on the Textones' "MIDNIGHT MISSION" album. Textones music has been featured in three major film; "Sylvester", "Real Genius", and "Blue City". Carla has appeared in videos by Bob Dylan (Sweetheart Like You), Dwight Twilley (Girls), and the Ramones (Something To Believe In).

Special song notes:

THE DRIFTER was co-written with Carla's fellow Textones Tom Junior Morgan and Joe Read.
EVERY ANGEL IN HEAVEN with Textone George Callins.
Gene co-wrote DEL GATO with his brother Rick.

THE DRIFTER
words/Carla Olson
music/Tom Junior Morgan & Joe Read

GYPSY RIDER
Gene Clark

EVERY ANGEL IN HEAVEN
words/George Callins
music/Carla Olson

DEL GATO
Gene Clark & Rick Clark

DEPORTEE (PLANE WRECK AT LOS GATOS)
words/Woody Guthrie
music/Martin Hoffman

FAIR AND TENDER LADIES
traditional, arranged by Gene Clark

ALMOST SATURDAY NIGHT
J.C. Fogerty

I'M YOUR TOY (HOT BURRITO #1)
Chris Ethridge & Gram Parsons

ARE WE STILL MAKING LOVE
Carla Olson

WHY DID YOU LEAVE ME TODAY
Gene Clark

DON'T IT MAKE YOU WANTA GO HOME
Joe South

GENE AND CARLA

GENE CLARK-acoustic guitars, harmonica, vocals
CARLA OLSON-acoustic guitars, piano, vocals
ROSCOE BECK-acoustic bass
MICHAEL HUEY-drums, percussion

with

Ed Black-pedal steel
Hans Christian-cello
Skip Edwards-keyboards
Randy Fuller-banjo
Chris Hillman-mandolin
Stephen McCarthy-lap steel, dobro
Tom Junior Morgan-flute, piano
Otha Young-lead acoustic guitar

MICHAEL HUEY

Producer of "SO REBELLIOUS A LOVER" & Drums, Percussion
Huey began his professional career as a member of the 60's pop group the Classics IV (Stormy, Traces, Spooky). Then he began a long series of session and live work; from Joe South, Clarence Carter and Johnny Nash to Chris Hillman, Lindsay Buckingham, Joe Walsh, and Glenn Frey.
Huey played drums on Joe South's classic Don't It Make You Wanta Go Home which Gene & Carla & Michael reprise here.

ROSCOE BECK

Acoustic bass guitar
In addition to playing bass with Joe Ely ("HI RES"), Leonard Cohen ("RECENT SONGS") and Eric Johnson ("TONES"), Roscoe produced the Jennifer Warnes LP "FAMOUS BLUE RAINCOAT".
new

ED BLACK

pedal steel guitar (Gypsy Rider, I'm Your Toy, Why Did You Leave...)
Linda Ronstadt alumni, his own L.A. band: the Eddys

HANS CHRISTIAN

cello (Why Did You Leave Me Today)
Sparks, A Drop In the Grey, Victoria Williams

SKIP EDWARDS

keyboards
McGuinn, Clark & Hillman, Billy Swan, Kathy Robertson, Eddie Money, Johnny Rivers and the legendary Keith Moon LP "TWO SIDES OF THE MOON".

RANDY FULLER

banjo (Deportee)
Randy is the brother of Rock legend Bobby Fuller. Randy was the bass player in the Bobby Fuller Four and co-wrote with Bobby their anthem Never To Be Forgotten. Randy is currently at work with film producers Saul Davis & Joe Regis on "The Bobby Fuller Story: Never To Be Forgotten", a major film.

CHRIS HILLMAN

mandolin (Gypsy Rider, Almost Saturday Night)
Byrds, Flying Burrito Brothers, Manassas, McGuinn, Clark & Hillman. Chris' new band is Desert Rose, with Herb Pedersen as co-leader.

STEPHEN MCCARTHY

lap steel (The Drifter, Are We Still Making Love), dobro (Deportee)
Founding member/multi-instrumentalist of the Long Ryders

TOM JUNIOR MORGAN

flute (Del Gato)
Member of the Textones; saxophone and keyboard player therein

OTHA YOUNG

lead acoustic guitar (The Drifter, Fair & Tender Ladies, Don't It Make You Wanta Go Home)
Guitarist with Juice Newton and writer of her smash hit The Sweetest Thing (I've Ever Known)

Fortunate Sons

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STEVE ROBINSON
BASS/KEYBOARDS/
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ACOUSTIC GUITAR*

DAMCARISO

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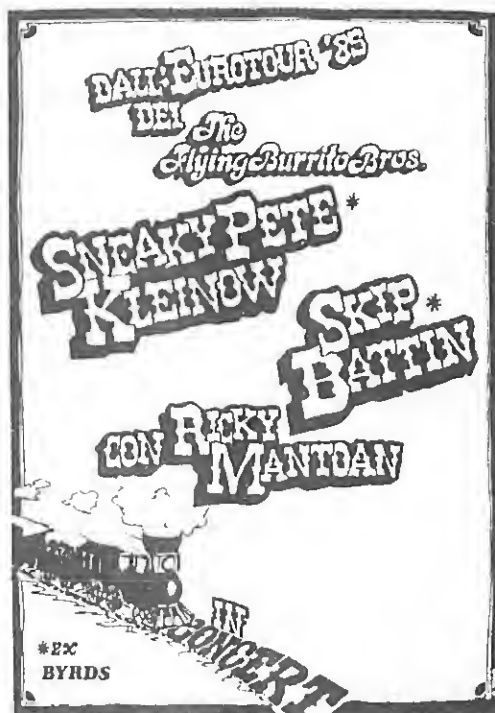
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CLASSIFIEDS...

ATTENTION BYRDS FANS AND COLLECTORS: Peter Doggett, editor of the fine magazine "Record Collector" has a long term project of putting out a book about the Byrds. He needs our help. He wants to compile a comprehensive list of unauthorized Byrds/Burritos-related tapes and boots. He does not want to trade tapes, but merely establish what is in circulation. We hope that all Farther Along readers can help him in this worthwhile task. Send your list and information to:
Barry Ballard, 20 Ravensdale Road, Sunbury on Thames, Middlesex, TW16 6PJ, England.

THE COSMIC AMERICAN MUSIC NEWS-Dedicated to Gram Parsons and related news; for more info, write to: Gram Parsons Memorial Foundation, 3109 Ola Avenue, Tampa, Fla, 33603

NEIL YOUNG APPRECIATION SOCIETY/BROKEN ARROW- A first class magazine and fan club; write to:
Alan Jenkins, 2A Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, U.K.

THE FLYING BURRITO BROTHERS LIVE IN EUROPE LP- on Relix Records; write to:
Relix Records, P.O. Box 94, Brooklyn New York, 11229

THE LONG WRYTER- dedicated to the Long Ryders and related news; write to:
The Long Wryter, c/o Glenn Minderman, Nachtwachtlan 345, 105B Em, Amsterdam

TERRY & THE PIRATES FAN CLUB- write to:
Mike Somavilla, P.O. Box 4355, Arlington, Va, 22204

UGLY THINGS fanzine-No. 5 features Downliners Sect, Gants, Pretty Things & lots more ugly stuff; only \$4.00 for a great 60 (yes, sixty) page issue! write to Mike Stax at:
405 W. Washington, Suite 237, San Diego, Ca, 92103

WHAT WAVE fanzine-latest issue features Hysteric Narcotics & Vertical Pillows (from Detroit) as well as Nomads, Stomach Mouths, etc. Grrrrreat stuff! write to:
What Wave, c/o Dave & Rena O'Halloran, 44 Langarth St. E, London, Ont, N6Z 161

BUCKETFULL O'BRAINS magazine- No. 12 features Gene Clark, Long Ryders, etc; No. 13 w/ Barracudas flexi, Fortunate Sons, Husker Du, etc; write to Jon Storey at:
70 Prince Georges Avenue, London, SW20, U.K.

TIME WAS fanzine-No. 5 includes David Crosby, Long Ryders, etc; No. 4 w/ Michael Clarke & Tom Petty; No. 3 w/ Gene Clark; send 70p to:
86 Shoebury Road, Thorpe Bay, Essex, England

